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# Home Craft



The American Woman's  
Handibook

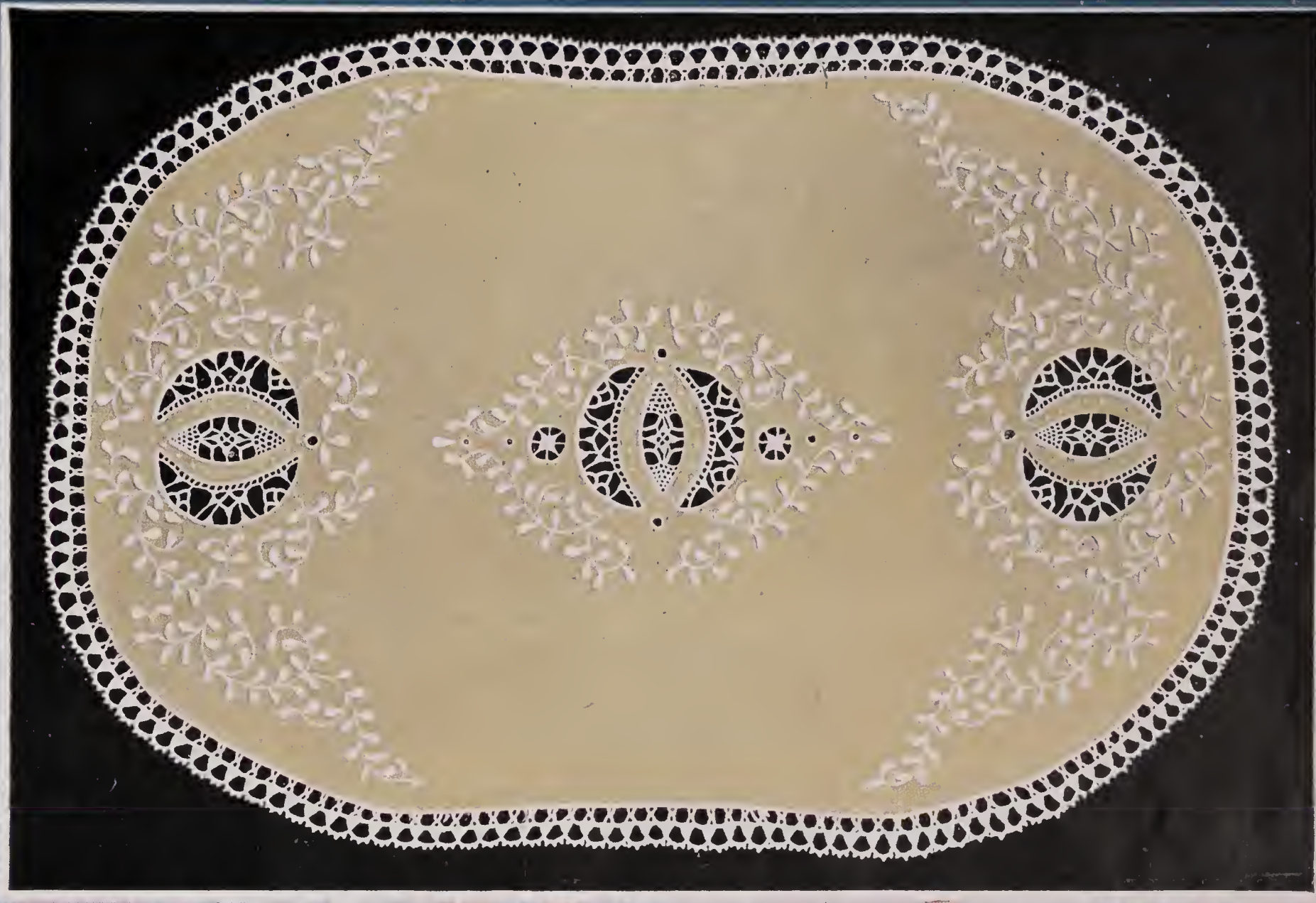


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# Fancy Work

Crochet, Tatting, Knitting, and Embroidery

Edited by Helen Kaufman

**A**LTHOUGH many intricate designs are provided in this fancy work department we have, in each instance, given a lesson in the simple stitches used in fancy work under discussion and have also accompanied each illustration by such detailed directions that the careful worker can follow any of these instructions. All patterns are practical and fitted for the everyday use, either as trimming for clothes or on household linens, and are not the mere fad of the moment, but standard, practical designs.

## Stamping Instructions

**W**HILE all instructions are here given, it is naturally impossible to include stamping patterns in a book of this type. We will supply the patterns for embroidery designs at the prices indicated in the instructions accompanying the design. These vary, as we are giving our readers benefit of lower prices wherever we could arrange them. With each perforated stamping pattern comes a cake of stamping compound and directions for its use. Send money for stamping patterns and description of pattern desired to Woman's Weekly Fancy Work Department.

**T**HE chart shown herewith shows the simple stitches used in crochet work and on these even the most intricate of crochet patterns are founded. Remember that the size of thread used makes a great difference and that for lace to be used on clothing the finest threads give the best results while for decorating household linens a much heavier thread should be utilized.

Another consideration to be taken into account is the weight of the material on which the crocheted pattern is to be used, for naturally one does not put a cobwebby lace on a huck towel nor is a coarse lace a fitting edge on a bit of sheer handkerchief linen. The crochet needle varies in weight with the weight thread used for you will find it poor economy to do fine work with a coarse hook, or vice versa.

In learning a new stitch the beginner will find far less trouble if a coarse thread is used for mistakes show more easily when the thread is heavy and besides, the heavier thread is more easily manipulated.

Since prices have risen so high, hand-made laces are very expensive indeed and it really pays the housewife to make her own laces if she can find the time since not only is a hand-made lace considered in better taste than machine-made goods, but it has the added virtue of wearing better. A good hand crocheted edge will outlast two towels and if sewed on with a fairly large stitch, can be ripped from the first towel and transferred to the second with little trouble. Lace on petticoats, night-dresses and camisole tops also outwears the original garment and can serve a second time.

After each stitch here described, the abbreviation for that stitch is given, as used in the text on following pages.

**No. 1, Chain Stitch, ch st:** make a loop on hook, pull another loop through it, forming 1 ch st, repeat for length required.

**No. 2, Slip Stitch, sl st:** make a ch, skip 1 st, insert hook into ch st, thread over hook, draw through ch st and loop together.

**No. 3, Single Crochet, s c:** make a ch, skip 1 st, insert hook into next st, thread over hook and through ch st, forming 2 loops on hook, thread over hook, through both loops.

**No. 4, Double Crochet, d c:** make a ch, thread over hook, skip 3 sts, insert hook into next st, draw thread through ch, thread over hook, through 2 loops, thread over hook, through 2 loops.

**No. 5, Treble Crochet, t c:** make a ch, thread over hook twice, skip 4 sts, insert hook into next st, draw thread through ch, thread over hook,

through 2 loops, thread over hook, through 2 loops, thread over hook, through 2 loops.

**No. 6, Double Treble Crochet, d t c:** make a ch, thread over hook 3 times, skip 5 sts, insert hook into next st, continue as for t c.

**No. 7, Treble, Treble Crochet, t t c:** make a ch, thread over hook 4 times, skip 6 sts, insert hook into the next st, continue as for t c.

**No. 8, Space, sp:** make a ch, thread over hook, skip 7 sts for turn, insert hook into next st. \* 1 d c 2 ch sts,

skip 2 sts, from \* forms 1 sp. For filet crochet to count ch sts, start by allowing 3 sts for each sp, 5 sts to turn. Thus 52 sps require 161 ch sts.

**No. 9, Group, gr:** make a ch, 1 d c into 4th ch st, 1 d c into each of next 2 sts, forms 1 gr at turn of row, otherwise 4 d c into 4 sts, form 1 gr. Where 2 or more grs, join, 3 d c form each gr after first. For 2 grs, 7 d c; for 3 grs, 10 d c.

**No. 10, Picot, p:** make 4 ch sts, insert hook into 4th ch st from hook, thread over hook, draw through

both loops, forming 1 p.

**No. 11, Loop, L:** make a ch, 1 s c, into 7th st. \* 5 ch sts, skip 2 sts, 1 s c, from \* forms 1 L.

**No. 12, Triangle, tri:** make a ch, skip 5 sts, \* 1 d c, 3 ch sts, 1 d c in same st, from \* forms 1 tri.

**No. 13, Cluster, cl:** make ch, skip 3 sts, start a d c, draw thread through 2 sts, \* thread over hook, insert hook into same st, thread over hook, draw through 2 sts, repeat \* having 4 loops on hook, thread over hook, draw through all 4 loops, 1 ch st, to fasten cl. When longer cl is required make of t c instead of d c.

**No. 14, Cross Treble, c t:** make ch, skip 5 ch sts, \* thread twice over hook, insert hook into ch st, draw thread through, thread over hook, through 2 loops, thread over hook, skip 1 ch st, insert hook, draw thread through, thread over hook, through 2 loops, thread over hook through 2 loops, 1 d c, 1 ch st, insert hook into 2 sts at joining of 2 lower sections, make 1 d c, from \* forms 1 c t.

**No. 15, Knot Stitch, kn:** make ch, \* draw loop on hook out to ¼ of an inch, thread over hook, draw through loop, insert hook back through 1 long loop, thread through, making 2 loops on hook, thread over through both. Repeat \*, skip 3 ch sts, 1 s c, repeat for length required.

Next row, make 2 knots, 1 s c into 2nd kn of 1st row, 1 s c, next to this st, catching 2 threads of long loop, 1 kn.

**No. 16, Lacet, la:** make a ch, skip 5 sts, \* 1 d c, 3 ch sts, skip 2 sts, 1 s c, 3 ch sts, skip 2 sts, from \* forms 1 la.

On next row, 1 d c over d c, 5 ch sts, over la, forms 1 sp.

**No. 17, Fan, f:** make 5 ch sts, 3 t c, 2 ch sts, 3 t c, all over 4th ch st, forms 1 f. Small fan of d c, large fan of d t c.

**No. 18, Scallop, sc:** make ch, then row of sps, \* 1 s c over 1st sp, \*\* 1 d t c, into next sp, 1 p, repeat \*\* for 9 d t c, repeat \*.

**No. 19, Block Stitch, bl:** make ch, \* skip 5 sts, 2 t c form a cl, 5 ch sts, 2 t c, form cl, 3 ch sts, repeat \* for row, 12 ch sts, turn, catch into connecting st of 2 cls, 2 t c into 6th ch st, continue. Two rows form 1 bl.

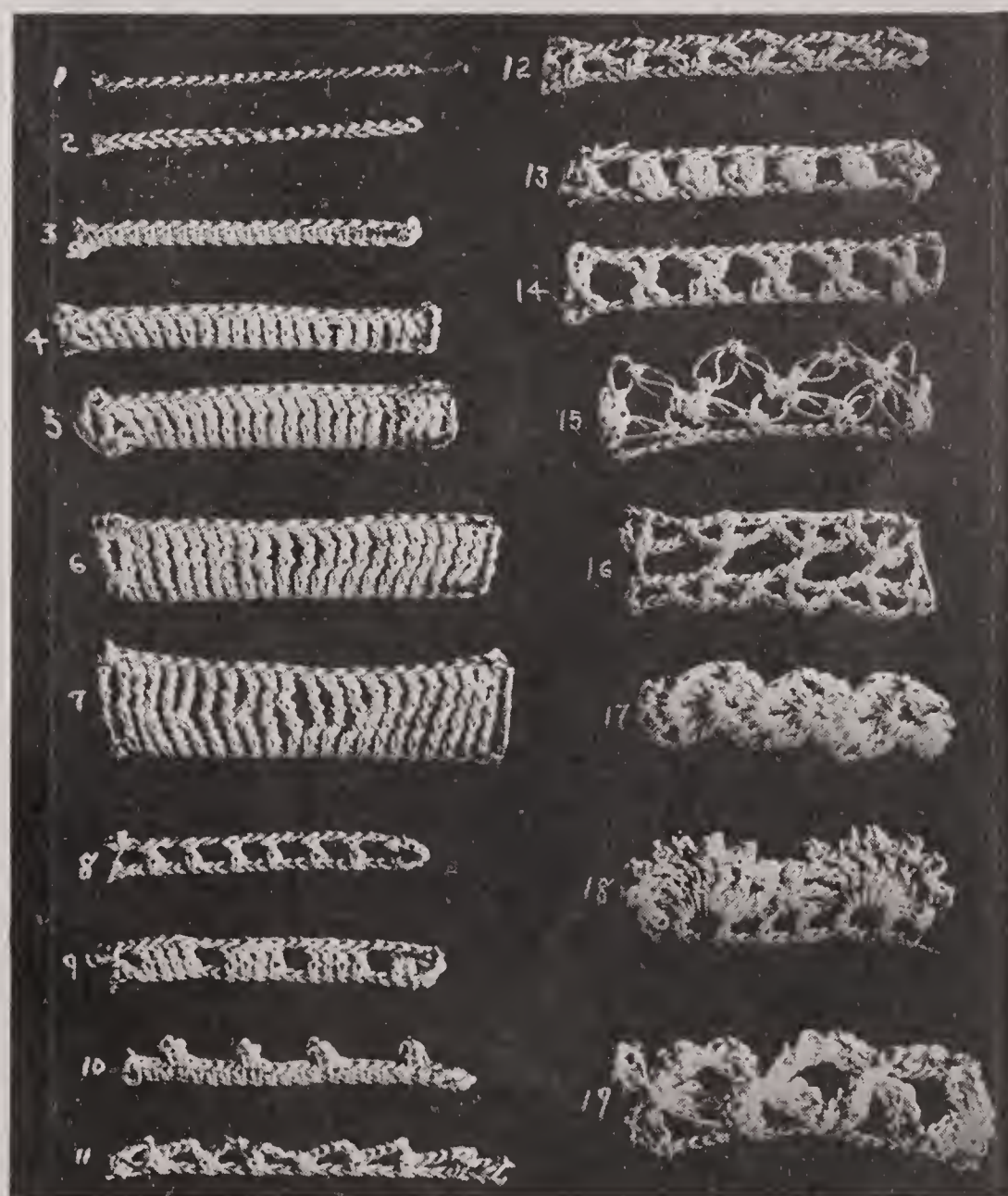
## TERMS

Star \*, signifies that the details given between \* and repeat \*, are to be repeated as many times as directed, before continuing the pattern.

Double stars, \*\*. Where there is a repetition between the single stars, double stars are used.

## Crochet Stitches

A Chart and Table Illustrating and Defining Crochet Terms





**T**HE four designs illustrated on page 4 vary in many respects, but the materials required are the same in quality of tubing, embroidery and crochet cottons.

#### No. 1

**T**HE most work is on the design shown at the top of the illustration. This has a combination of French embroidery, eyelets, Italian cut-work and deep scallops, closely buttonholed.

These designs come stamped on a good grade of pillow tubing or in perforated stamping patterns, from one of which many pairs may be stamped.

For the work, use for the eyelets and French embroidery the 6-strand mercerized embroidery cotton, a ball of padding cotton; for the scallops, size 25 twisted cotton in small skeins and for the crocheting, size 40 Cordonnet crochet cotton. Use 2 threads of the strand cotton in the needle at once, for the cut-work make a line of running stitches on the stamping, on the cross bar make 1 stitch across to the opposite side, catch to the stamping line and bring stitch back to the starting point, over these two stitches together, buttonhole closely. At the center place a pin between the stitches and bring the thread around the pin. Continue the buttonholing to the opposite side, remove the pin, which leaves the picot at the center, make running stitches to the next bar. Repeat.

Care must be taken to have all the buttonholing lie in the same direction. When all the bars of the semi-circle are completed, cut the edges of the material close to the stamping and whip over the running stitches with short, even stitches. In this manner the ends of each bar are securely finished.

For the French embroidery, pad with a few straight stitches inside the stamping, then cover with 2 threads of the strand cotton. The center of each flower is finished with an eyelet. The scallops are padded, then buttonholed over with the twisted cotton. One dot finishes the center of each scallop. For a sham sheet to match, stamp the pillow design in the center and repeat the last figure as often as you desire.

#### No. 2

**T**HE next design is more simple and all the portions are much smaller, requiring less padding and are more quickly made. Eyelets and French embroidery are the stitches used. The initial adds character and individuality to the design, but the new and distinctive feature of each of the remaining cases is the hemstitched scallop. This forms the foundation and makes the crocheting 100 per cent easier than having to force the hook and pull the thread through the closely woven tubing.

**T**HE top kerchief illustrated is of lavender linen and lace. Twelve inches of linen will make three handkerchiefs. No. 70 Cordonnet crochet cotton of a deeper shade than the linen is used for the edge and one ball will make the three. Make \* 1 s c into the hem, 3 ch sts, 2 d c into side of s c, skip a length of the hem sufficient to let the d c lie flat, repeat \*, making 1 extra scallop in each corner.

The next handkerchief is of white with a border of drawn work and a crocheted edge of shell pink. Few people care to spend the time required to make the four rows of double hemstitching shown here. These may be purchased and the edge and whatever other work desired may be added. The edge is most simple; use fine crochet cotton. Make \* 1 s c into the edge of the hem, 6 ch sts, catch back into the 4th ch st, forming 1 p, 2 ch sts, skip a space of the hem, repeat \*, for the sides.

## Four Pillowcase Patterns

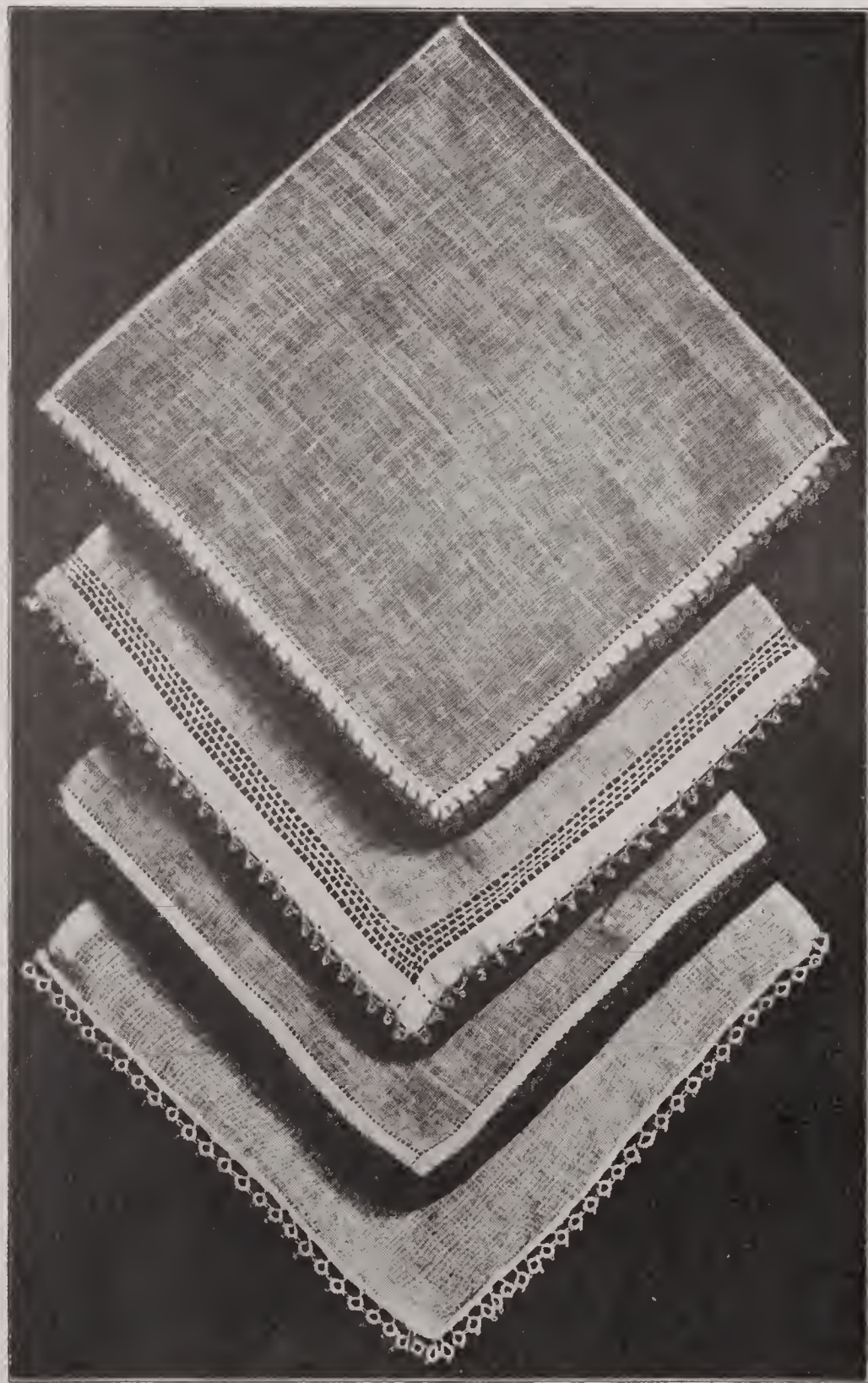
*Illustrated on Page 3*

The scallops on this case are wide, rounded scallops. Cut the material just far enough from the hemstitching to allow whipping to the stitches, then cover this with s c, start 7 sps to the left of the point, fill each sp with s c, so that the stitches lie even, in some sps, 2 sts are required, in others 1 st, it is immaterial how many sts are used, continue down the right side for 4 sps, 5 ch sts, turn, join to the opposite side, turn, 9 s c over loop, s c into next 3 sps, 5 ch sts, turn, 1 s c into 5th st of first loop, 5 ch sts, 1 s c into last st on left side, turn 3 s c, 3 ch sts, form a p, 6 s c, over first loop, 3 s c over next loop, 5 ch sts, turn, join to 2nd st before the p, turn 5 s c, 1 p, 5 s c all over single loop, 2 s c, 1 p, 5 s c, complete remaining loop, s c into 8 sps, \* 1 p, s c into 2 sps, repeat \* 4 times, s c into 8 sps, repeat from start.

#### No. 3

**T**HE distinctive feature of this design is the introduction of seed stitches instead of French embroidery.

The wings of the butterfly are outlined, large-sized eyelets help fill the lower portions of the outstretched wings, the upper portions of each wing have outlining on the stamping and the remaining portions are filled with seeding. This is merely running stitches with the same space between each stitch. The same treatment is applied to one-half the initial. The scallops on this case are much deeper and more pointed, but the crocheting is done much the same as for No. 2 scallops, merely adding more rows of loops, until 5 loops form a row. In working across these loops, make 1st loop, 5 s c, 1 p, 5 s c, \* 9 s c over next loop, repeat \* twice, on the last loop, make 3 s c, 5 ch sts, turn, form 4 loops, turn, 1st loop, 5 s c, 1 p, 5 s c, 9 s c over each of next 2 loops, 3 s c over last loop, 5 ch sts, turn, make 3 loops, then work in the same manner, then 2 loops, then 1 loop, forming the point, complete each unfinished loop along the side with p to match the opposite side, then make \* s c into 2 sps, 1 p, repeat \* for 7 p, completing pattern.



## Dainty Edging for Handkerchiefs and Doilies

A very attractive insertion may be substituted for the drawn work and much more quickly made. Cut the hem separate from the handkerchief, then cut away the width of the insertion, roll the edge, over this make one row of s c.

**2nd row:** \* 1 d c, 2 ch sts, skip 2 sts, repeat \*, at the corner, make 2 ch sts, 1 d c into same st as last d c,

forming 1 extra sp at each corner.

**3rd row:** \* 1 d c over ch, 2 ch sts, repeat \* making extra sp at the corners. Whip the hem to the edge of the insertion. A small initial or three small letters in a row add to the individuality of this gift.

The next handkerchief is finished with a narrow edge of hairpin lace. Use a fine pin and fine thread. This

#### No. 4

**T**HE circle of dots and eyelets alternating may be left as shown in the illustration or it may form a frame for the initial or monogram. The irregular scallop gives the impression of a much deeper edge.

**Make 1st row:** s c into hemstitching.

**2nd row:** \* 5 ch sts, skip 3 sts, 1 s c, repeat \*, except at the corners, where 3 ch sts, form the loop.

**3rd row:** \* 1 s c over loop, 2 ch sts, 5 s c over next loop, 2 ch sts, repeat \*,

**4th row:** \* 1 s c over ch, 2 ch sts, 1 s c over next ch, skip 1 s c of gr, 1 d c into next st, 1 p, skip 1 st, 1 d c, 1 p, 1 d c, 1 p, skip 1 st, 1 d c, 1 p, repeat \*,

**NOTE**—Perforated stamping patterns of these pillow cases at 15 cts each. Initial 5 cts extra, each.

All the stamped patterns include hemstitched scallops and initials, monograms are extra.

## Cover for Tray or Tea Cart

*Illustrated on Page 3*

**F**OR the tray cloth use white linen, but for the cart use natural colored linen. The embroidery is done in mercerized embroidery cotton of the 6-strand variety and the lace is made of size 80 Cordonnet crochet cotton, with a steel hook size 14.

The oval shape of the outline is graceful in itself, and in harmony are the scrolls of dainty maiden hair fern, which are grouped about three lace medallions, not the usual appliquéd pieces of lace, but parts of circles buttonholed and the material cut away between the buttonholed edges. Then the space between these parts of circles is also buttonholed and an oblong of the linen cut away. The lace filling for these spaces is the work known as hedebo. This work is all done by needle and thread, the stitches are buttonholing, twisting and weaving.

A very creditable piece of camouflage can be accomplished in the following manner: Cut the linen near the stamping, turn back and baste securely, over this make 1 row of s c, having the stitches lie close together. On the shorter curved edge make 1 row of sps, 2 ch sts, skip 2 sts, 1 d c, forms 1 sp, continue across edge, break thread. Each of the figures is made separately and crocheted tight to resemble the weaving of the original hedebo work.

The end figure is started on the long curved edge, ch to reach across and join to the 4th sp, 3 ch sts, join to the next d c, turn, make 2 d c, 1 h d c, 2 s c, and sl st back on the remaining sts, of ch, fasten both ends securely, by the use of needle run through the back of s c over the hem.

Mark the center sp, join thread 2 sps to the right hand side, make 7 ch

*(Continued on page 7)*

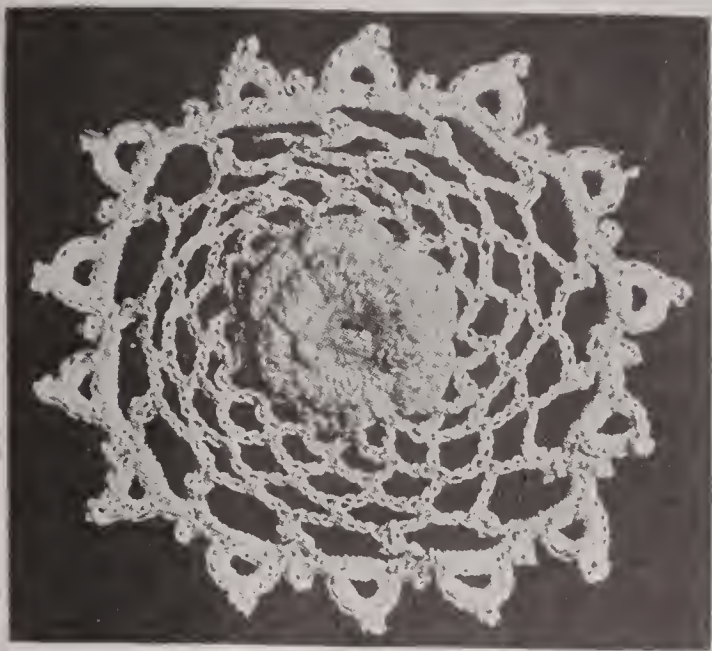
work is simple and very fascinating. Two stitches are made on each turn of the pin. This lace is whipped with small stitches to the hem's edge. One lace will outwear several centers.

The last handkerchief is of all white. The fine tatting is the single loop, which beginners find so attractive. R, \* 3 d s, 1 p, repeat \* twice, 3 d s, close, leave a length of thread, r, 3 d s, join to p of first loop, 3 d s, 1 p, 3 d s, 1 p, 3 d s, close, continue for the length required.

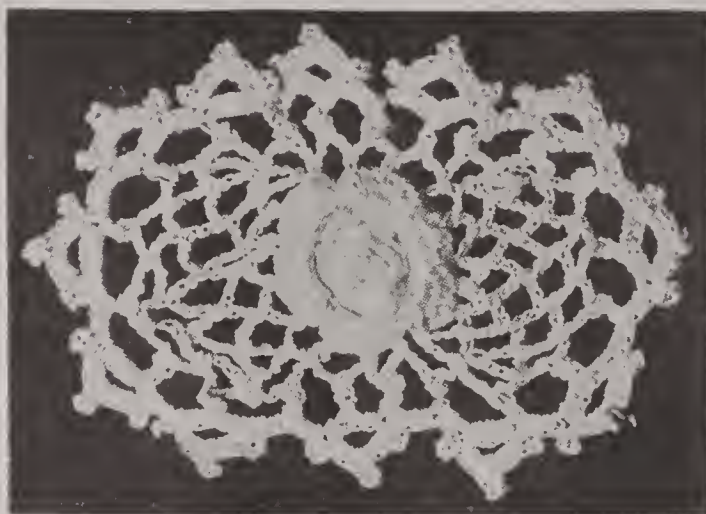
The square of linen has a rolled hem; over this one row of buttonhole stitches placed close together. To this edge, whip the tatting. A small pattern of eyelets with a little French embroidery makes a dainty finish for this corner.

Any of the above edges may be used in heavier thread to edge a set of doilies. The neat colored edges are very attractive on white linen or Indian Head.

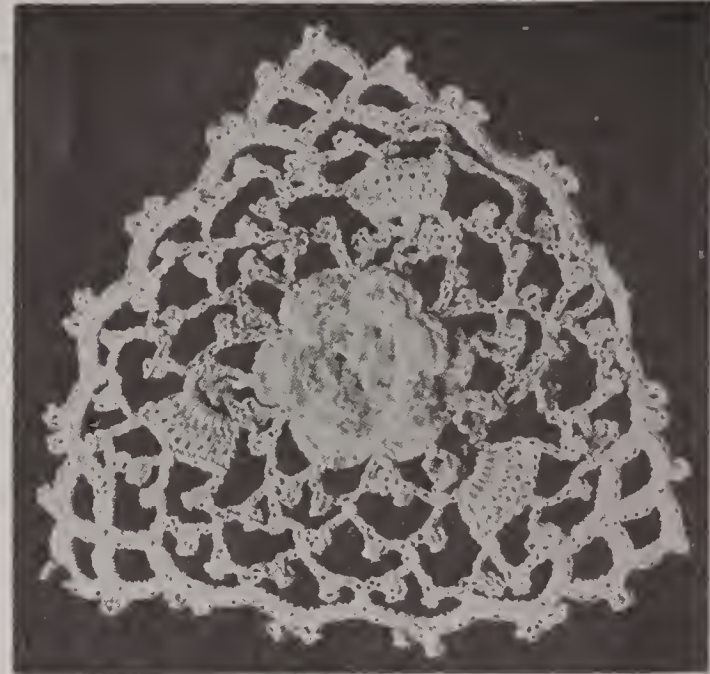




Round Medallion With Irish Rose



Oblong Medallion



Triangular Medallion

## Medallions of Irish and Plain Crochet

**D**AINTY medallions make simple and attractive inserts for many items of personal wear in collar and cuff sets, vestees, lingerie, children's yokes and undergarments, and, when made of very fine thread, as corners for handkerchiefs. Of heavy thread they make attractive corners for luncheon sets, pin cushions, dresser scarfs, etc. The stitches are the same but the difference in the size of the thread used, makes the medallion small and fine or larger and coarse, as the case may be.

For underwear, sizes 70 to 100 Cordonnet cotton should be used. Several of these medallions joined for scarf ends or for sofa pillows may be made of Nos. 5, 10, or 20, Perle or Cordonnet cotton, in either white or ecru. Even the coarser threads, carpet warp, Indo twist, etc., can be used with good results.

### Oblong Medallion

For the oblong medallion, make \* 5 ch sts, 1 s c into the center st of petal. 5 ch sts, 1 s c between petals, repeat \* for 5 loops, 5 ch sts, turn, \* 1 s c into center st of loop, 5 ch sts, repeat \* for 5 loops, continue until you have 4 rows of loops, break thread.

Join at the opposite side of rose and repeat.

**Next row:** \* 5 ch sts, catch back into the 4th st, forming 1 p, 2 ch sts, skip 3 sts of rose, 1 s c, repeat \* around the medallion, making 1 p loop into each plain loop at both sides.

**Next row:** \* 5 ch sts, 1 s c into p, repeat \*.

**Next row:** \* 7 s c over ch, 7 ch sts, turn, 1 s c into last s c, turn, 1 p, 5 s c, 1 p, 5 s c, 1 p, all over loop, 7 s c, over next loop, 4 s c over part of following loop, 7 ch sts, turn, skip 7 sts, 1 s c turn, 1 p, 5 s c, 1 p, 5 s c, 1 p, all over loop, repeat \* completing medallion.

### Triangular Medallion

For the triangular medallion, make the rose in the same manner. **1st row:** \* 6 ch sts, catch back into the 4th st, forming 1 p, 6 ch sts, catch back into the 4th st, forming 1 p,

2 ch sts, together these form 1 p loop, 1 s c into center st of petal, 1 p loop, 1 s c between petals, repeat \* forming 12 loops.

**2nd row:** \* 3 p loops, 5 ch sts, 1 s c into the center of next loop, 3 ch sts, turn, 8 d c over plain loop, turn, 1 s c into each st, completing fan, repeat \*, twice, forming 3 fans.

**3rd row:** p loops.

**4th row:** \* 7 ch sts, 1 s c, into center of p loop, repeat \* for this row.

**5th row:** \* 4 s c, 1 p, 1 s c, 1 p, 4 s c, all over 1 loop, repeat \*, for 4 loops, 7 s c, over next loop, 3 s c over part of following loop, 5 ch sts, turn, 1 s c into the center st of plain loop, 5 ch sts, 1 s c, into 3rd st of next loop, turn, 4 s c, 1 p, 4 s c, all over first loop, 4 s c over part of next loop, 5 ch sts, turn, 1 s c into st before the p, turn, 4 s c, 1 p, 4 s c, all over loop, 1 s c, 1 p, 4 s c, complete the next loop, continue around the medallion, as shown in the illustration.

### Round Medallion (above)

For the round medallion, after completing the rose, make

**1st row:** \* 5 ch sts, 1 s c, repeat \*, making 5 loops over 2 petals, continue for this row.

**2nd row:** \* 5 ch sts, 1 s c into the center st of loop, repeat \*, for each loop.

**3rd row:** \* 6 ch sts, 1 s c into the center st of loop, repeat \* for each loop.

**4th row:** \* 6 ch sts, catch back into the 4th st, forming a p, 2 ch sts, 1 s c into center st

of loop, repeat \*.

**5th row:** \* 7 ch sts, 1 s c into p, repeat \*.

**6th row:** \* 7 s c over loop, 5 ch sts, turn, skip 3 sts, 1 s c turn, 3 s c, 1 p, 3 s c, all over 5 ch sts, 2 s c, 1 p, all over 1 loop, repeat \* for each loop.

In connecting these medallions, join by 2 p, on each side.

### Making the Rose

For the rose, start with 5 ch sts, join forming a circle.

**1st row:** \* 1 d c, 2 ch sts, repeat \* until you have 6 sp, into circle, join.

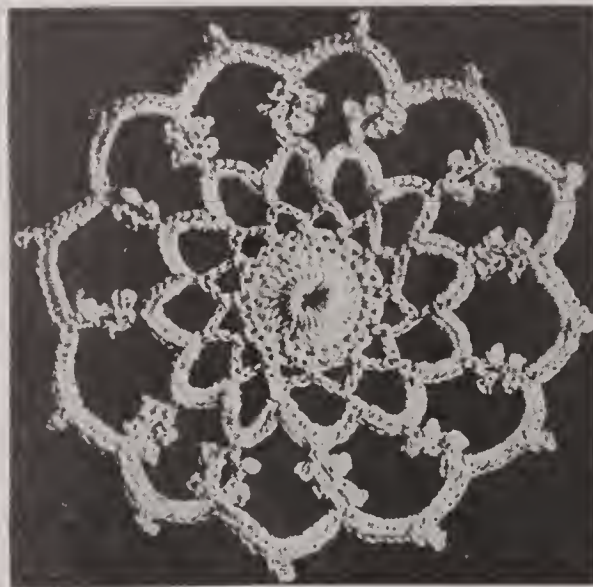
**2nd row:** \* 1 s c, 5 d c, over sp, forming 1 petal, repeat \* until you have 6 petals.

**3rd row:** \* 4 ch sts, 1 s c, catching into the back of s c of previous row, forming 1 loop repeat \* until you have 6 loops.

**4th row:** \* 1 s c, 7 d c, over loop, repeat \* until you have 6 petals.

**5th row:** \* 5 ch sts, 1 s c into the back of s c, repeat \* until you have 6 loops.

**6th row:** \* 1 s c, 9 d c, over loop, repeat \* until you have 6 petals, completing the rose.



Round Medallion

### Round Medallion (below)

The round medallion below is decorative if used singly or when any number of them are joined together. The use for which it is intended should govern the size thread used. Start with

12 ch sts, join forming a circle, 3 ch sts.

**1st row:** 35 d c all into circle, join

**2nd row:** 1 s c into each st.

**3rd row:** \* 5 ch sts, skip 2 sts, 1 s c, repeat \*, until you have formed 12 loops.

**4th row:** sl st on 3 sts of 1st loop, \* 7 ch sts, 1 s c into center st of loop, repeat \* until you have formed 12 loops.

**5th row:** 15 s c over each loop.

**6th row:** sl st, to center of loop, \* 5 ch sts, catch back into 4th st, forming 1 p, 5 ch sts, catch back into 4th st, forming 1 p, 13 ch sts, catch back into 4th st forming 1 p, 5 ch sts, catch back forming p, 1 ch st, 1 s c into center st of next loop, repeat \* for 12 loops, having the ch of p, join at top and bottom to form the row of open work, as shown in the illustration.

**7th row:** 9 s c, 1 p, 9 s c, over each loop, break thread.

These medallions are especially effective when used as inserts in and edge trimmings on gingham and chambray dresses. The triangular one was most effectively used on a blue chambray dress. Medallions were joined to make a shallow yoke at the square-cut throat and on each sleeve one medallion with point up was used to give a finish just above the hem, the goods being cut away from under it. Triangular patch pockets were on the gown the point down, of course. On each pocket a medallion with point down was sewed in the center of the patch pocket and the material cut away. Two more medallions formed the ends of the long, narrow chambray girdle, the end of which fell almost to the hem of the gown. When the dress faded after several washings, the whole was dyed with colored soap and the lace looked even better when it matched the material than it did when white.

Another use made of these medallions was using them, joined together, as edge on a bedroom set of dresser cover, bedspread, bureau and table covers. Additional medallions in group of three to form triangular figures were inserted in the material at the corners with the goods cut away from under them and the effect of the matched set was most effective.

Continued from page 6

sts, 1 s c into center sp, 7 ch sts, skip 2 sps, 1 s c into d c, turn, 9 s c over first loop, 5 s c over half of next loop, 7 ch sts, turn 1 s c into center st of first loop, turn, 12 s c over loop just made, 4 s c complete the remaining half of loop, break thread. Repeat first figure at the opposite end. Turn to the longer curved edge, repeat the center figure, joining by ch to sp of opposite side, sl st back and continue loops. The first figure is repeated five times, joining to the three loops of the center figure, as shown in the illus-

tration. The oblong center space is filled on each end with rows of sps, then 2 loops joining to the sides, form the corner openings, these loops are covered with s c. Starting in the center, make 3 ch sts, join, forming a circle.

**1st row:** 5 ch sts, \* 1 d c, 3 ch sts, repeat \* 3 times, join, forming 4 loops.

**2nd row:** \* 2 s c, ch to center sp of end, sl st, and then make 2 s c, 1 h d c, 2 d c, 2 s c over loop, 3 ch sts, join to center st of corner loop, 3 ch sts, repeat \* for the four sides of center figure, break thread.

For the edge, make 1 row of s c over hem.

**1st row:** consists of cross treble sts, these are made as follows: skip 5 sts, \* thread twice over hook, insert hook into s c, draw thread through, thread over hook, through 2 loops, thread over hook, skip 1 st, insert hook, draw thread through, thread over hook, through 2 loops, 1 d c, 1 ch st, insert hook into 2 sts at joining of 2 lower sections, make 1 d c, from \* forms 1 cross treble, 3 ch sts, skip 3 sts, repeat \*.

**2nd row:** consists of cluster stitches 5 ch sts, start a t c, \* draw thread through 2 sts, thread over hook through 2 sts, leaving 2 sts on hook, thread twice over hook, repeat \*,

three times, each time adding 1 st on hook, then thread over hook, through all sts on hook, 1 ch st to fasten the cluster, 7 ch sts, repeat from start, forming each cluster over ch of cross treble.

**3rd row:** \* 3 s c, 3 ch sts, form a p, repeat \* twice, 3 s c completes loop, repeat for each loop.

The tiny leaves of the fern are worked with two threads of the cotton in the needle at once, the padding is done with the same thread, as also are the outlined stems.

Perforated stamping pattern (No. 121), 25 cts., including compound and directions.



# Irish Crochet Laces

**T**HERE is a fascination about the Irish crocheted rose, which makes its creation a pleasant pastime and the lace useful and decorative.

Even the narrowest edgings are very expensive. The reason for this is that Irish crocheted lace is made of fine thread and the work is close and slow of production, hence the number of hours of labor, at a high price, have to be figured when these laces are sold. In making them for one's own use and as pickup work, the hours spent in this way are not counted and the luxurious trimming may be possessed by the expenditure of the maker's time.

## Wide Lace

**T**HE wide lace illustrated below is the real Irish crochet and is made of No. 80 to 100 Cordonnet crochet cotton. With this is used a size 14 steel crochet hook. In starting so fine a piece of work, the hook should be carefully considered. The point should be sharp but not too sharp, as then the thread will be cut and may be in such a manner as not to be noticed

9 d c over loop of 7 ch sts, 2 p 1, repeat \*, 4 times, making 5 fans on this row,

14th row: p 1, making 2 p 1 into each fan,

15th row: p 1, making fan over fan,

16th row: repeat 14th row, completing the rose medallion, break thread.

For the three-leaf clover medallion to the right hand side, make 15 ch sts, catch back into the 10th st, forming a circle,

1st row: \* 5 ch sts, 1 d c over circle, repeat \*, 5 ch sts, 1 s c into the joining of circle, 1 ch st, turn, \* 1 s c, 9 d c, 1 s c, all over first loop, repeat \* for the next 2 loops (in making these petals, make s c, then draw the first d c tighter than the other d c, forming a gradual rise and lowering of the petal to shape it evenly), 1 s c into each st of the stem, completing first portion of cl lf, 15 ch sts, catch back into the 10th st, forming the circle for the 2nd cl lf, \* 5 ch sts, 1 d c over circle, repeat \*, 5 ch sts, 1 s c into the joining of the circle, 1 ch st, turn, 1 s c, 4 d c, join to correspond-

curtains or inexpensive summer dresses, the combination of Irish crochet roses on a filet crochet background, is both novel and speedy work. For this the thread used is considerably coarser than for the real Irish lace. Sizes from 50 to 70 can be used. Start with 77 ch sts,

1st row: 1 d c into the 4th st, 1 d c into each of the next 38 sts, \* 5 ch sts, skip 5 sts, 1 d c, repeat \*, twice, then \* 2 ch sts, skip 2 sts, 1 d c, repeat \* until you have formed 6 sp, 3 ch sts, turn,

2nd row: 5 d c, over first sp, form-

1st row: \* 1 d c into circle, 2 ch sts, repeat \*, until you have 6 sp, including the joining,

2nd row: \* 1 s c, 5 d c, repeat \* for each sp, forming 6 petals,

3rd row: \* 1 s c back of s c of previous row, 5 ch sts, repeat \* until you have formed 6 loops,

4th row: \* 1 s c, 7 d c, repeat \* until you have formed 6 petals,

5th row: \* 1 s c, 6 ch sts, repeat \* until you have formed 6 loops,

6th row: \* 1 s c, 9 d c, repeat \* until you have formed 6 petals, break thread. Sew these to the lace as shown in the illustration.

## Lace of Crochet and Braid

**L**OVELTY braid helps the busy worker in making a deep lace with much less work than the solid crochet. Any braid having the picots close together at top and bottom edges is suitable for this lace. The size of thread used should match up with the fineness of the braid. Start 1st row: \* 1 d c into p of braid, 1 ch st, repeat \* for the length of braid required.

2nd row: 3 ch sts, \* 1 cl into first d c, 1 cl, skip 1 d c, 3 ch sts, catch into same st, 5 ch sts, skip 1 d c, 1 s c, repeat \*, 7 ch sts,

3rd row: \* 1 cl over center st of cl, 3 ch sts, 1 s c into same st, 1 cl into same st, 3 ch sts, 1 s c into center st of the 5 ch sts, 3 ch sts, repeat \*,

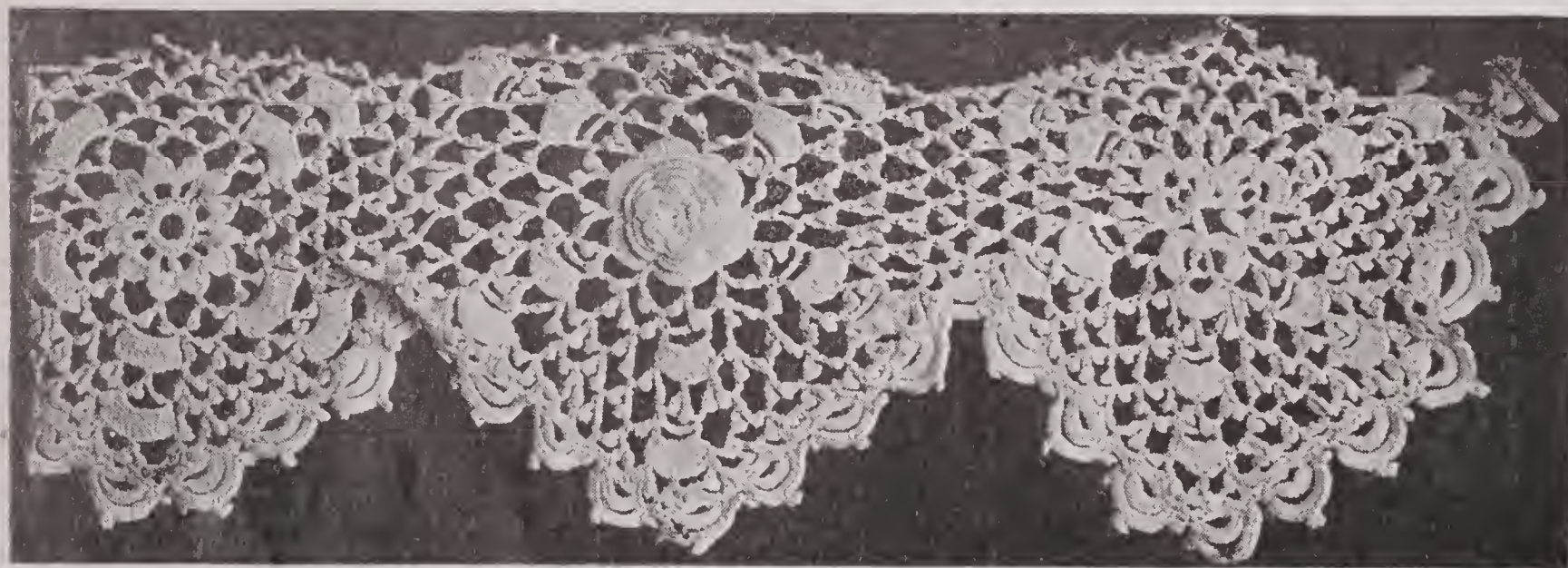
4th row: \* 3 ch sts, 1 s c, repeat \*,

5th row: \* 2 ch sts, skip 2 sts, 1 d c, repeat \*, break thread.

Make 12 ch sts, 1st row: 1 s c into the 8th ch st, 7 ch sts, 1 s c into the last ch st, 3 ch sts, turn.

2nd row: \* 1 cl, 3 ch sts, repeat \* until you have 8 cl for this row.

3rd row: \* 5 ch sts, 1 s c over first loop, repeat \* for 5 loops, continue making 2nd and 3rd rows alternately for the length required, turn, make 5 ch sts, 1 s c into each loop, \* 3 ch sts, 1 s c into p of braid, 3 ch sts, 1 s c, over loop, 3 ch sts, skip 1 p of braid, 1 s c into next p, 3 ch sts, 1 s c over loop, repeat \* completing lace.



Real Irish Crochet

while working, but it will not stand the strain of wear. In starting the rose, make 6 ch sts, join forming a circle,

1st row: 12 s c over circle,

2nd row: \* 1 s c, 2 ch sts, skip 1 st, repeat \*, forming 6 sp,

3rd row: \* 1 s c, 4 d c, over sp, repeat \* for each sp, forming 6 petals,

4th row: \* 1 s c, catching into the back of s c of previous row, 5 ch sts, repeat \*, until you have formed 6 petals,

5th row: \* 1 s c, 6 d c over loop, repeat \* until you have formed 6 petals,

6th row: \* 1 s c back of s c, 6 ch sts, repeat \*, until you have formed 6 loops,

7th row: \* 1 s c, 8 d c, over loop, repeat \*, until you have formed 6 petals,

8th row: \* 1 s c, 7 ch sts, repeat \* until you have formed 6 loops,

9th row: \* 1 s c, 10 d c, over loop, repeat \* until you have formed 6 petals,

10th row: \* 1 s c, 9 ch sts, repeat \* until you have formed 6 loops,

11th row: \* 1 s c, 12 d c, over loop, repeat \* until you have formed 6 petals, completing the rose,

12th row: \* 6 ch sts, catch back into the 5th st, forming 1 p, 6 ch sts, catch back into the 5th st, forming a second p, 2 ch sts, together these form 1 p loop, (p 1) 1 s c into center of petal of rose, 1 p 1, 1 s c into s c between petals, repeat \* around the rose, forming 12 p 1,

13th row: 1 p 1, 1 s c over center of 1st p 1 of previous row, \* 5 ch sts, 1 s c over center of next p 1, 7 ch sts, turn, 1 s c into s c which fastens the p 1 of this row, 3 ch sts, turn,

ing st of 1st cl lf; then continue as before, then make s c on ch for stem, and repeat for 3rd cl lf, make a ch to reach across the back of lf to the connection, then repeat 12th row of rose medallion and continue the remaining rows of this medallion, after completing the 16th row, turn, make 6 ch sts, catch back into the 5th st, forming 1 p, 1 ch st, join to the corresponding st of rose medallion, 6 ch sts, catch back forming 1 p, 2 ch sts, 1 s c over center of next p 1 of cl lf medallion, continue in this manner until you have made 5 p 1, break thread.

For the remaining medallion, start with 10 ch sts, join forming a circle,

1st row: 20 s c over circle,

2nd row: 5 ch sts, \* 1 d c into next st, 2 ch sts, 1 d c into next st, 3 ch sts, skip 1 st, repeat \*, for this row, join,

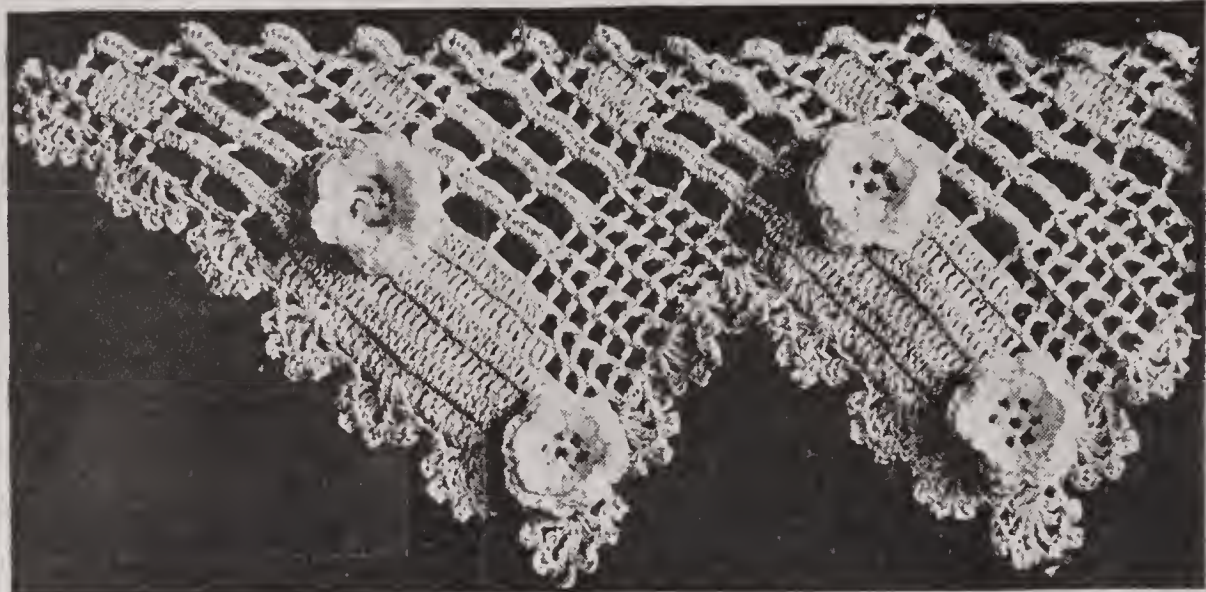
3rd row: 1 s c, 3 d c, 1 s c, over ch, repeat \* for each ch, completing center, then repeat 12th row of rose medallion and continue as before. Repeat the rose medallion between each of the other medallions.

For the scallops, make 1st row: \* 5 ch sts, 1 s c, over ch, leaving the p in the center of the loop, repeat \* for the length,

2nd row: \* 5 s c over first loop, 5 s c over next loop, 7 ch sts turn, skip 7 s c, 1 s c, turn, 12 s c over loop just completed, 1 s c into next loop, turn, 9 ch sts, 1 s c into st beyond the joining of last loop, turn, 1 p, 8 s c, 1 p, 8 s c, 1 p, all over this loop, repeat \* for the length of lace.

## Irish Crochet and Filet

For trimming of household linens,



Irish Crochet and Filet





# Lace Edges for Towels

THESE laces are made of size 50 mercerized crochet cotton, for edging fine huck towels, dresser scarfs or sideboard covers. For the Irish crochet insertion (No. 1) start with 23 ch sts.

**1st row:** 1 s c into the 11th st, \* 3 ch sts, form a p, 4 ch sts, skip 3 sts, 1 s c, repeat \* 2 ch sts, skip 2 sts, 1 s c, 8 ch sts, turn,

**2nd row:** \* 1 s c, back of p, 1 p, 4 ch sts, repeat \* twice, 2 ch sts, 1 s c, 8 ch sts, turn, repeat 2nd row for the length required.

For the edge, make 12 ch sts, 1 s c into the 9th st, forming a circle, 3 s c, into circle, 3 ch sts, form a p, 3 s c, into circle, 7 ch sts, catch back into first ch st of original ch, turn \* 3 s c, 1 p, repeat \* twice, 3 s c, all over loop of 7 ch sts, 3 s c, 1 p, 3 s c, into circle, 12 ch sts, 1 s c, into 9th st, forming a circle, turn, 3 s c, 1 p, 3 s c, into circle, 7 ch sts, 1 s c, into center s c of 1st circle, turn, \* 3 s c, 1 p, repeat \* twice and continue for the length required.

## Pattern No. 2

Start with 18 ch sts.

**1st row:** 1 s c into the 8th st, \* 6 ch sts, catch back into the 4th ch st, forming a p, 2 ch sts, 1 s c, into 4th st of original ch, repeat \* 7 ch sts, turn,

**2nd row:** 1 s c over 2nd loop, 6 ch sts, back into the 4th ch st, forming a p, 3 ch sts, 15 d c over loop at the end of previous row, 3 ch sts, turn,

**3rd row:** \* 1 d c, 1 ch st, repeat \* for 15 d c, 3 ch sts, 1 s c, over 1st ch, \* 6 ch sts, back into 4th st, for a p, 2 ch sts, 1 s c, repeat \* 7 ch sts, turn,

**4th row:** 1 s c into first loop, 1 p loop, 1 s c over same loop, having 1 s c at each end of the loop, 9 ch sts, back into 4th ch for a p, 4 ch sts, 1 s c into first d c of previous row, 9 ch sts, turn, 1 s c into the 3rd st back of p, 3 ch sts, turn, 12 d c over loop of 9 ch sts, 2 ch sts, \* 1 d c into next d c, 2 ch sts, repeat \* until you have 13 d c, 3 ch sts turn,

**5th row:** \* 1 d c over 2 ch sts, \*\* 5 ch sts, 1 s c over d c, forming a p, repeat \*\* for 3 p, all over same st, 2 ch sts, 1 s c over next ch, 2 ch sts, repeat \* until you have 5 gr of 3 p each, 2 ch sts, 1 s c, \* 3 s c over ch, 1 s c into d c, repeat \* 3 ch sts, 12 d c, 5 ch sts, 1 s c, 1 p loop, 7 ch sts, turn,

**6th row:** 1 p, 3 ch sts, 1 s c, \* 7 ch sts, back to 4th st for a p, 5 ch sts, 1 s c, into 2nd d c, repeat \*, catching s c into last d c, 7 ch sts, turn, continue for the length required.

For the top edge, make 1 row of sp, which gives a firm foundation through which to sew to the towel.

## Pattern No. 3

This differs from the other two at the very start for this lace is crocheted right into the hem of the towel.

**1st row:** 5 ch sts, \* 1 d c, 2 ch sts, skip an equal space of linen, repeat \* to the edge, 5 ch sts, turn,

**2nd row:** \* 1 d c into d c, 2 ch sts, repeat \*, 8 ch sts,

**3rd row:** \* skip 2 sps, 2 t c, 5 ch sts, repeat \*

**4th row:** 2 s c, 5 ch sts, 1 d c into the 3rd ch st, \* 1 d c into each of the next 3 sts, 5 ch sts, 1 s c into st before the t c, 1 s c into each of the next 8 sts, forming a gr. of 9 s c, 5 ch sts, 1 d c into t c, repeat \*

**5th row:** 1 s c, \* 5 ch sts, 1 d c

into last ch st, 1 d c, into each of the next 2 sts, 3 ch sts, 3 d c, 5 ch sts, skip 1 s c, make 7 s c, repeat \*

**6th row:** \* 5 ch sts, 3 d c, 5 ch sts, 1 s c into the center st of loop, 5 ch sts, 3 d c, 5 ch sts, 5 s c, repeat \*

**7th row:** \* 5 ch sts, 3 d c, \*\* 5 ch sts, 1 s c, repeat \*\* 5 ch sts, 3 d c, 5 ch sts, 3 s c, repeat \*

**8th row:** \* 5 ch sts, 18 d c form a fan over center loop of previous row, 5 ch sts, 3 d c, 3 ch sts, 2 d c over s c, 3 ch sts, 3 d c, repeat \*

Patterns Nos. 1 and 3 at the top, No. 2 below.

**9th row:** \* 3 t c form 1 cl, 3 ch sts, repeat \* making 6 cl over fan, 5 ch sts, 3 d c, 3 ch sts, 1 s c, 3 ch sts, 3 d c, 5 ch sts,

**10th row:** \* 6 ch sts, 1 s c into the 4th st, forming a p, 2 ch sts, 1 s c into s c, repeat \*

## Star Doily Set

By Jessie S. Hawthorne

table.

When bought in the shops this set costs many times what it does when made at home, one woman who

makes the set for sale, getting twenty-five dollars for her sets and selling quite a number of them throughout the year as well as having a large number of Christmas orders.

For the woman who lives near a summer resort and wants to make a little extra money, the winter evenings put in at this sort of work should bring satisfactory return during the summer vacation season, especially if her goods can be displayed in some attractive shop in the village where another sort of merchandise is carried.

It is only necessary to give directions for the small doily as any size can be made simply by adding more stitches before beginning to finish the star in the center.

**1st row:** Make a chain of ten and close tightly with a single crochet stitch.

**2nd row:** Divide the small circle with eight filet spaces. These are made by chain 5, 1 treble, ch 2, 1 t, 2 ch, until 8 spaces are complete.

**3rd row:** 2 ch, 2 t, 2 ch, 3 t, one over and one each side of 1 t, in closing round complete to 3 t.

**4th row:** 2 ch, 5 t, over 3 t.

**5th row:** 2 ch, 7 t, over 5 t.

Continue adding a stitch before and after over each treble group, until the treble count is 13 for tumbler doily.

The pattern of the star is now half finished.

One treble is now dropped in each row.

One treble is now dropped in  
**1st row:** For last half, chain 5, 11 t. Continue around.

**2nd row:** ch 5, 1 t, ch 5, 9 t,

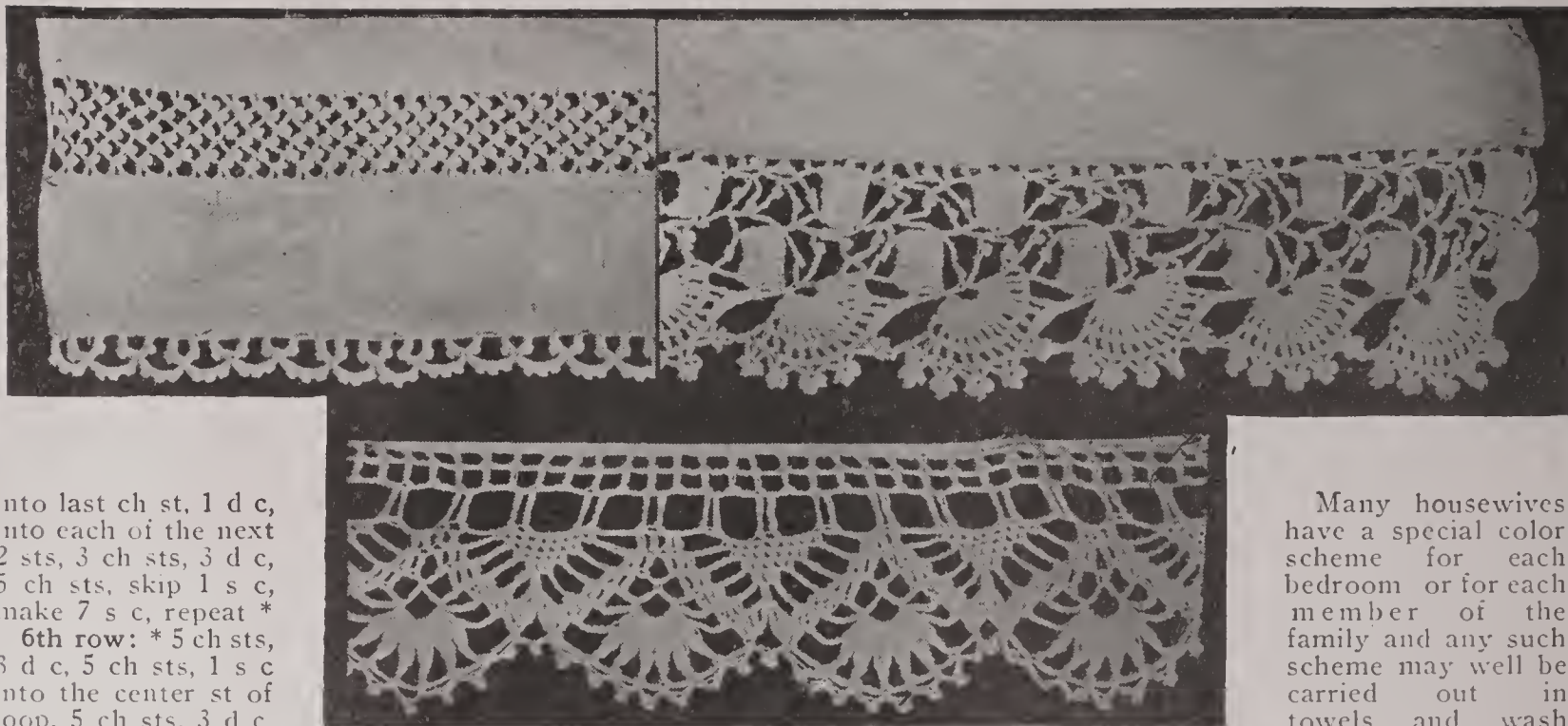
**3rd row:** ch 5, single crochet back to second stitch, ch 2, (this forms a picot chain, p c, 1 t, 5 ch, 1 t, in same space as last treble, p c, 7 t,

**4th row:** p c, 1 t, over t, p c, t over center of 5 ch, p c, t, p c, 5 t, Row 5. 1 p c, 1 t, 1 p c, 1 t, 5 ch, 1 t, 1 p c, 1 t, 1 p c, 3 t,

**6th row:** 1 p c, 1 t. All around, 1 t, over each t, and in center of 5 ch.

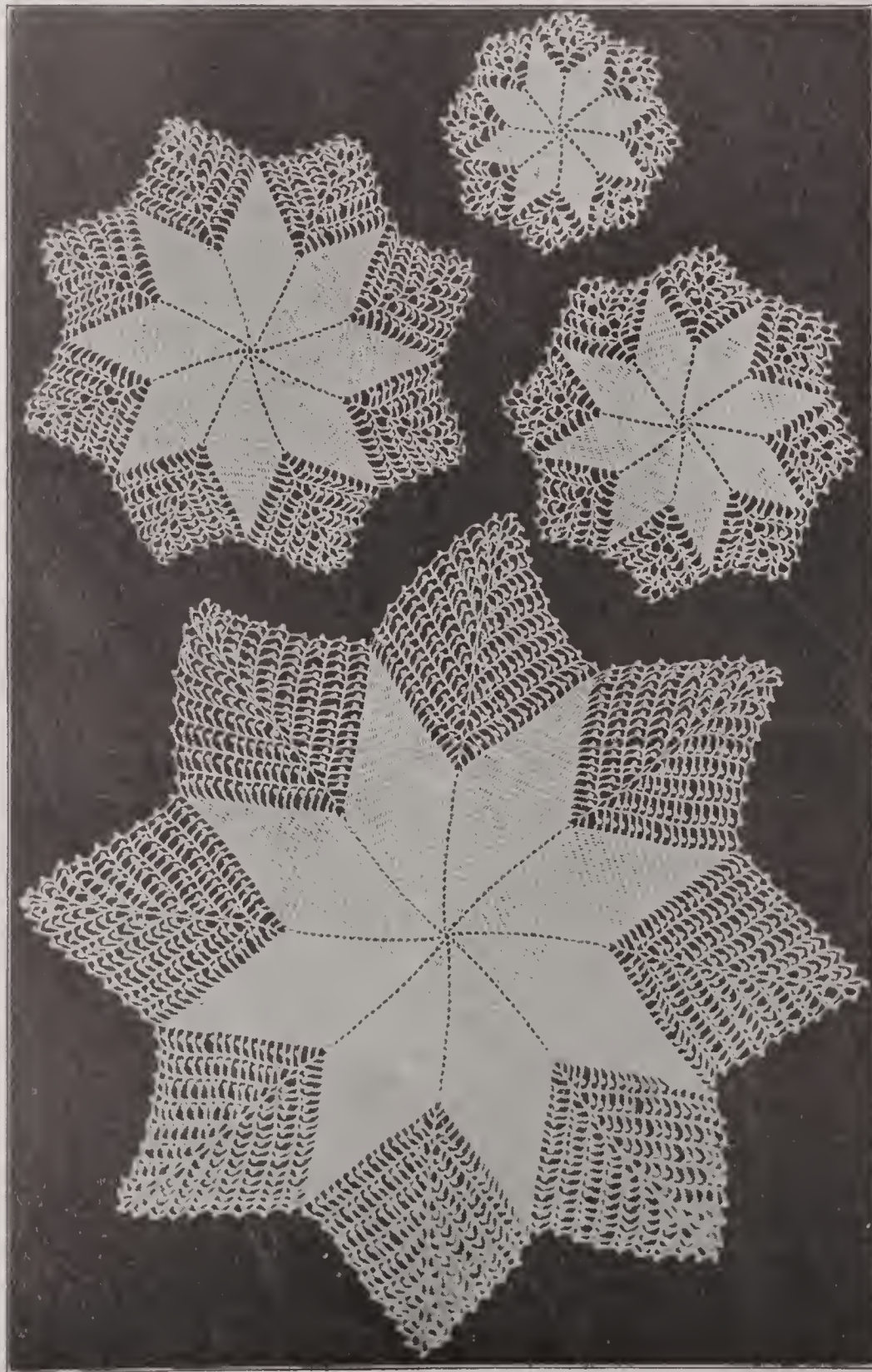
The second size doily requires 17 treble stitches to finish the first half of star design, the third size 21 and the large centerpiece has a count of 39 stitches. It is best to make the half dozen small doilies first as the larger sizes will be quite easy after learning the design with the small pattern. In the open work remember that every other row widens the pattern with 1 t, 5 ch, 1 t, over the 1 t, and in the next row it is 1 p c over each t.

Any desired number of thread can be used, 20 or 30 are good.



THIS lace-like set is made in nineteen pieces, there being six tumbler doilies, six plate, six salad, and one large centerpiece.

Of course, a set of greater size can be made for the woman who needs more doilies. Made in a tan thread the effect is very good and looks well on a dark oak or walnut





# An Economy Centerpiece

WHEN linen is as scarce and expensive as at present, the housewife will welcome a piece requiring so small a center as the one illustrated. The work is simple and requires Cordonnet crochet cotton, size from 30 to 60, as preferred. The number of balls of cotton, depends on the size of the center and the depth of the lace, both of which are a matter of choice for the worker.

If one starts with a center of 10, 12 or 14 inches in diameter and follows the number of rows shown in the model, the size of the finished piece will vary considerably, as will also the quantity of thread required. For example, the 14-inch center will make a 36-inch piece from point to point and the smaller centers in proportion.

Cut the linen center in a perfect circle. To do this successfully, cut a piece of cardboard larger than  $\frac{1}{2}$  the diameter desired. With a stout pin fasten one end of the cardboard to the center of the linen, making both fast to the table. From this pin, measure the length required and pierce a hole in the cardboard, into which place the point of a lead pencil, whirl this around in a circle and you will never fail in your effort to secure a perfect line. Hem the linen. Into this hem make s c close together around the piece, 3 ch sts.

2nd row: 1 d c into each st, join, 6 ch sts.

3rd row: \* skip 2 sts, 1 d c, 3 ch sts, repeat \*, join, 3 ch sts.

4th row: \* start as for a t c, thread twice over hook, then bring hook over the ch, not into it, thread over hook, off two sts, thread over hook, off two sts, leaving 2 loops on the hook, repeat \* twice, leaving one more loop on the hook each time, then once over through all 4 loops, 1 ch st, together forming 1 cluster, (cl) 3 ch sts, make next cl of 4 t c over next ch, continue for this row.

5th row: 5 ch sts, 3 t c forming 1 cl. \* skip 1 ch, 3 t c form cl over next ch, 5 ch sts, 1 s c over same ch, 5 ch sts, 1 cl, over same ch as last cl, repeat \*, for this row.

6th row: 5 ch sts, \* 1 cl into the joining of 2 cls, of previous row, 7 ch sts, 1 cl into same st as last cl, repeat \* for this row.

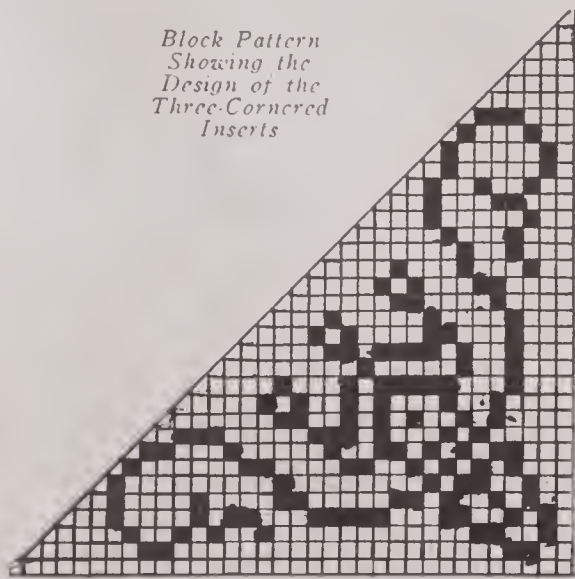
7th row: \* 1 d c into each ch st, 1 d c into the joining of cls, repeat \*, for this row.

8th row: repeat 3rd row, then re-

peat 5th and 6th rows, these may be repeated as many times as desired, finishing with the 2nd, 3rd and 4th rows, before starting the points.

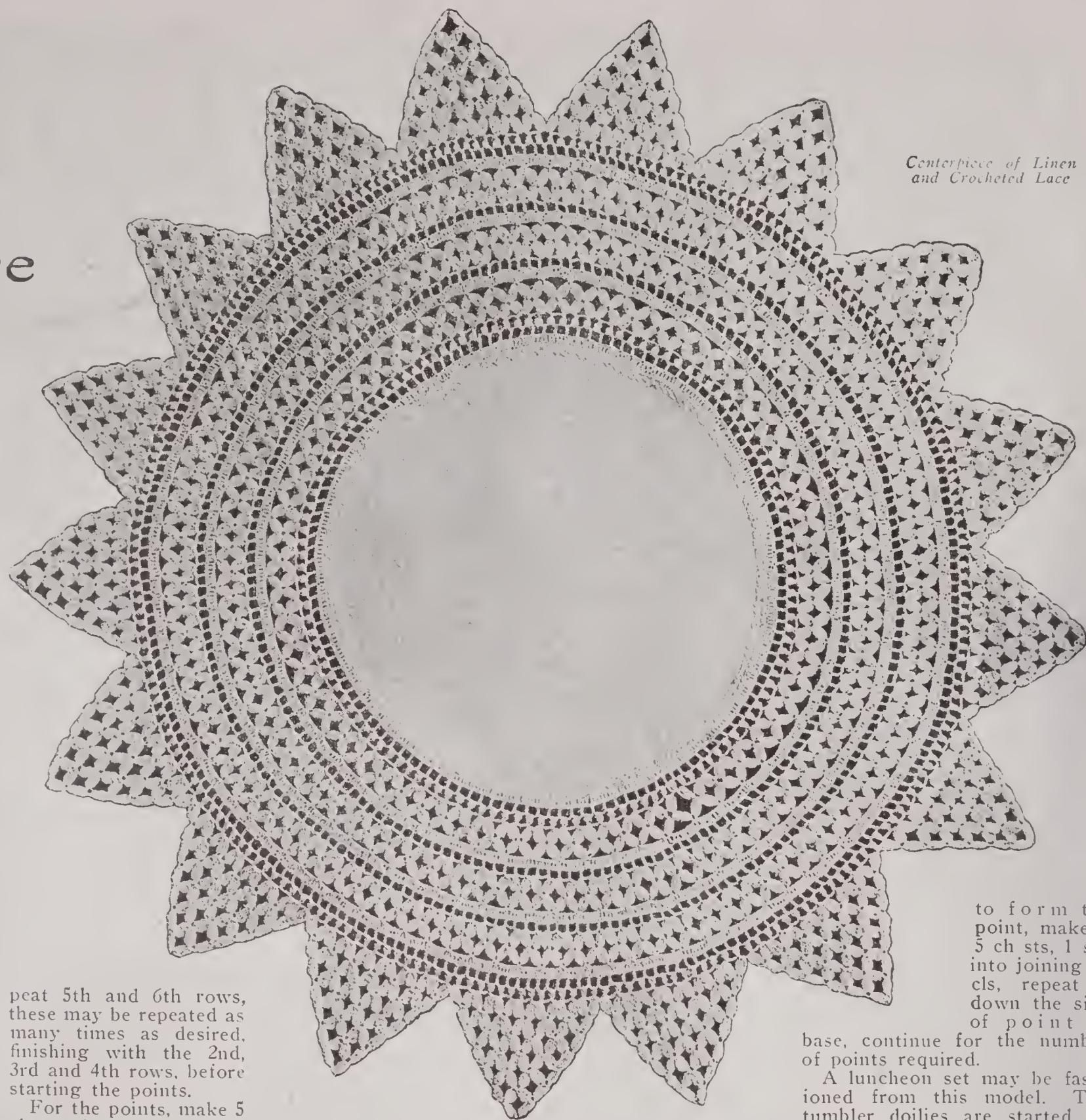
For the points, make 5 ch sts, 1 cl, \* skip 1 ch,

Block Pattern  
Showing the  
Design of the  
Three-Cornered  
Inserts



1 cl, 5 ch sts, 1 s c over same ch, 5 ch sts, 1 cl over same ch, repeat \* until you have completed 14 cls, 5 ch sts, turn, make 12 cls over the 14 cls just completed, continue dropping 1 cl on each end, until you have 2 cls

Centerpiece of Linen  
and Crocheted Lace



to form the point, make \* 5 ch sts, 1 s c into joining of cls, repeat \* down the side of point to base, continue for the number of points required.

A luncheon set may be fashioned from this model. The tumbler doilies are started on a 3-inch center, making the first 5 rows. On the 6th row, make 8 cls, as a start of a point and continue the points. For the plate doily use 7-inch linen and same lace, starting points with 12 cls for each point.

## Scarf with Filet Inserts

FOR a gift for the bride or for one's own summer use, this attractive all white scarf is durable and effective. Measure the exact size of the dresser and instead of hemming the linen, have it machine hem-stitched. This makes a durable edge and affords a row of open places into which the edge is crocheted. The three-cornered inserts at each of the front corners are fastened to the scarf in the same manner. With

little trouble this makes a most satisfactory finish. For the crocheted work any size thread may be used. Generally the preference is shown for No. 50 to 70 Cordonnet crochet cotton. For the triangular insert, start with 107 ch sts.

1st row: 1 d c into the 8th st, \* 2 ch sts, skip 2 sts, 1 d c, forming 1 sp, repeat \* for this row, forming 34 sp, 5 ch sts, turn.

2nd row: 2 sp, 2 gr, 20 sp, 2 gr, 6 sp, 1 t c, catch into last d c of previous row, 3 ch sts, turn (as the work proceeds if this line gets too tight, make 4 ch sts at this turn).

3rd row: 1 d c, 4 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 gr, 2 sp, 1 gr, 12 sp, 2 gr, 2 sp, 1 gr, 1 sp, 5 ch sts, turn.

4th row: 1 sp, 1 gr, 1 sp, 1 gr, 2 sp, 2 gr, 3 sp, 5 gr, 3 sp, 2 gr, 1 sp, 1 gr, 4 sp, 1 gr, 2 sp, 1 t c, 3 ch sts, turn.

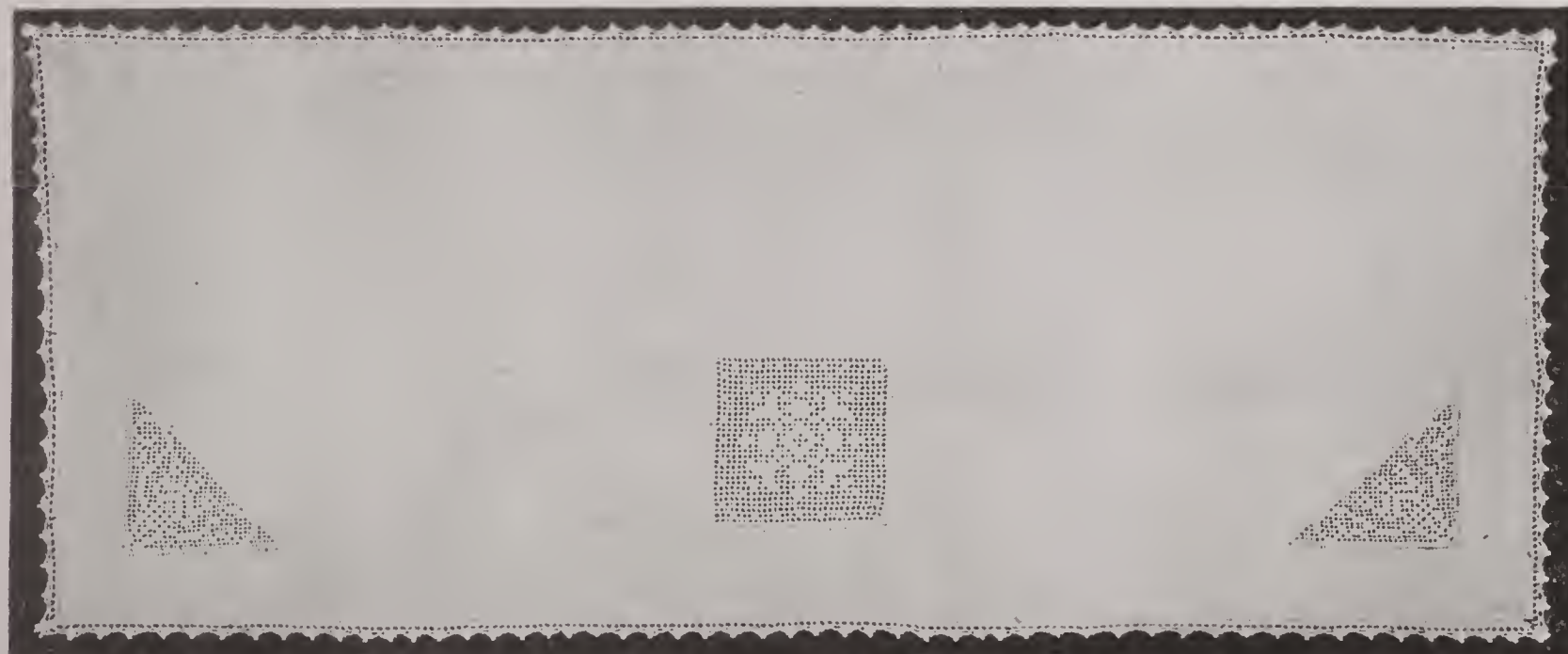
5th row: 1 d c, 1 sp, 1 gr, 4 sp, 1 gr, 4 sp, 2 gr, 5 sp, 2 gr, 1 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 gr, 2 sp, 5 ch sts, turn.

6th row: 2 sp, 1 gr, 2 sp, 2 gr, 1 sp, 1 gr, 8 sp, 1 gr, 9 sp, 1 gr, 1 t c, 3 ch sts, turn.

7th row: 1 gr, 6 sp, 2 gr, 4 sp, 2 gr, 2 sp, \* 1 gr, 1 sp, repeat \* twice, 1 gr, 3 sp, 5 ch sts, turn.

8th row: 3 sp, 2 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr, 2 sp, 1 gr, 5 sp, 1 gr, 3 sp, 2 gr, 1 t c, 3 ch sts, turn.

(Continued on page 19)



An Attractive White Scarf with Crocheted Inserts and Edging



# Edges for Linens

HERE are two excellent laces for decorating household linens. The experienced housewife will also recognize the uses and appreciate the qualities of these trimmings. With a little careful attention in the laundry, these laces will outwear several new cloths. At first glance, these laces, as they are of considerable width will suggest quite a lot of work. The foundation of these laces is novelty braid, which forms the center and beginning of each lace, taking the place of at least two rows of crocheting.

For the wide lace, use the above as a start, then add the scallops, made as follows, 5 ch sts, turn, along the side make 1 s c into 2nd d c, 7 ch sts, skip 2 sp, 1 s c into next d c, 3 ch sts, 1 s c into this sp, 3 ch sts, 2 s c into next sp, 3 ch sts, 2 s c into next sp, 5 ch sts, turn, 1 s c over 1st loop, 5 ch sts, turn, 1 s c over 1st loop, 5 ch sts, 1 s c over next loop, 3 ch sts, 1 s c into next s c, 3 s c into 3 sts of next loop, 3 ch sts, turn, 2 d c, 1 s c over loop, 3 ch sts, turn, 3 d c into d c, 3 ch sts, turn, 3 d c into d c, 2 d c over loop, 2 d c over next loop, 3 ch sts, skip 2 sp, of the 3rd row of the lace, 1 s c into next sp, 5 ch sts, skip 1 sp, 1 s c forming 1st loop of next scallop, continue for the length, 5 ch sts, turn, \* 1 d c into d c, 5 ch sts, 1 s c into 4th st, forming 1 p, 1 ch st, skip 1 d c, repeat \*, to point, making 2 d c with a p between, into corner st, at the

opposite or inside turn, make 3 ch sts, 1 s c into loop, 3 ch sts, repeat from start.

For the narrow edge, 1st row: \* 1 s c into p, 2 ch sts, repeat \*, 5 ch sts, turn,

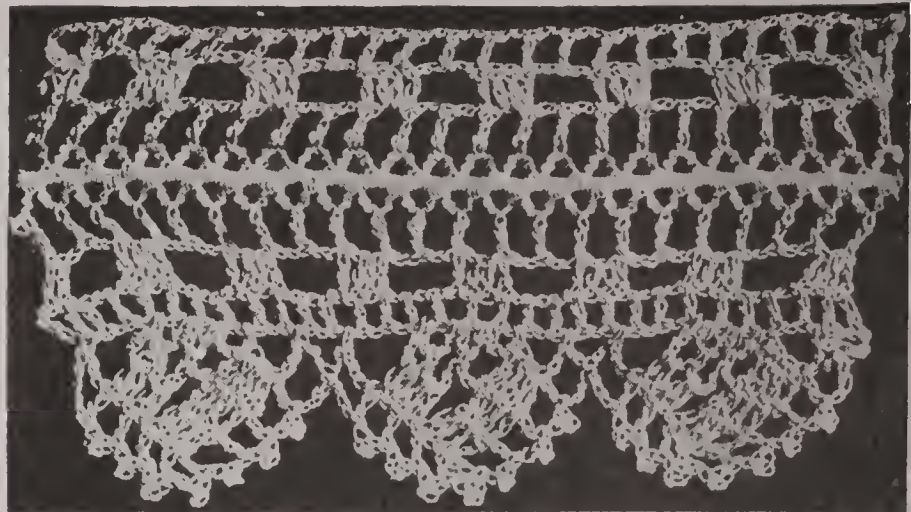
2nd row: \* 1 d c into s c, 2 ch sts, 1 d c into next s c, 5 d c into ch, 1 d c into next s c, 2 ch sts, repeat \*, 5 ch sts, turn.

3rd row: 1 s c into d c, 3 ch sts, join forming 1 p, \* 1 d c between d c, 1 p, repeat \* until you have 5 p, 1 d c into d c, 1 p, repeat from start, completing the scallop.

For the opposite side.

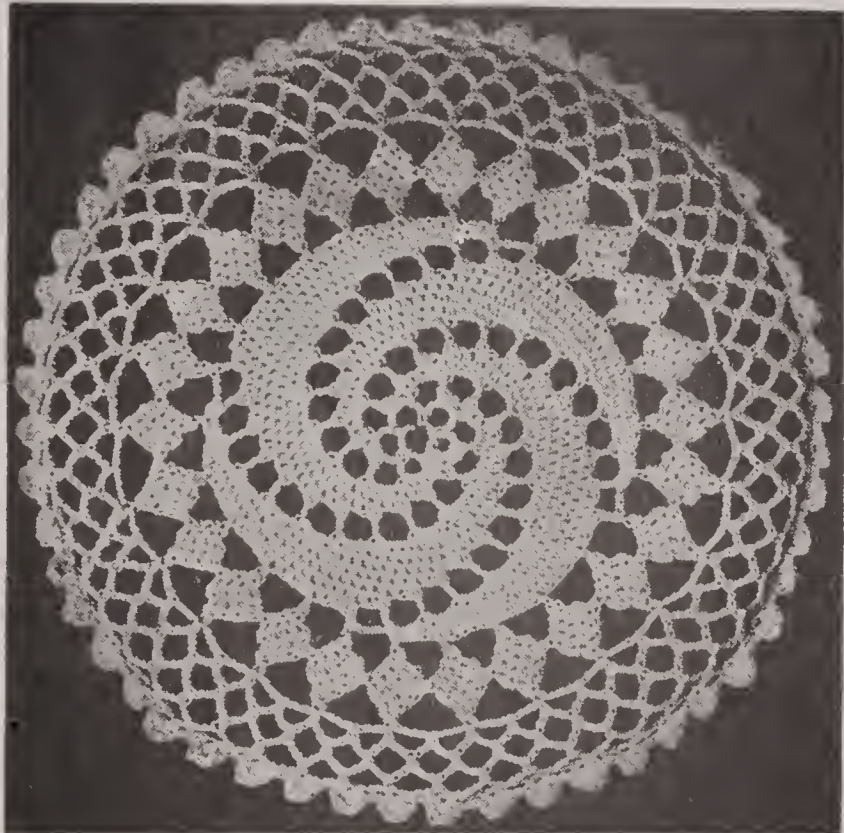
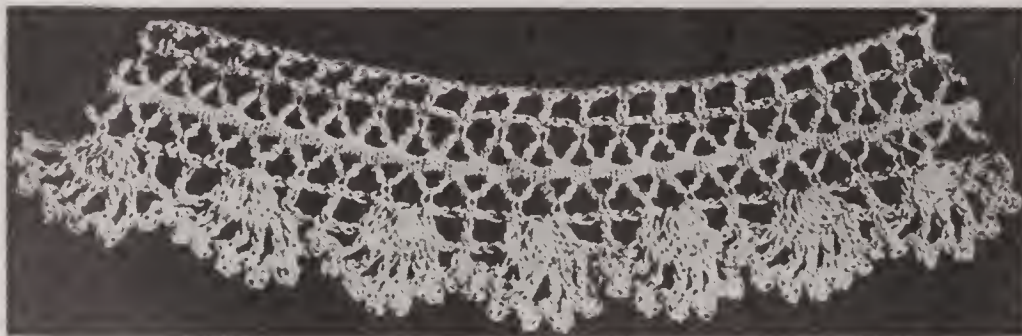
1st row: \* 1 s c into p, 2 ch sts, repeat \*, 5 ch sts, turn,

2nd row: sp, break thread.



As suggested these laces will be found speedy work.

The wide lace, made in fine thread is especially useful for underwear needing a draw-string, as lace and beading are in one. Anybody who has had experience with the heavy wear on beading knows the advantage of a firm, hand made material that will not wear out long before the edge begins to show signs of going. The narrow lace also, can have draw-strings through it though not as obviously built for that purpose as is the wider pattern. This narrow lace was made with edge on both sides for a dress trimming and set in bands on the chambray (which was the material of the dress) and the effect was excellent.



Three Sizes of Table Mats

## Crocheted Mats

FOR these crocheted mats, which will make an easily laundered table set, use No. 10 mercerized crochet cotton, of which 3 spools are required for three mats, measuring 6½, 8 and 9½ inches in diameter. Asbestos table mats covered with shaker flannel to use under hot dishes complete the material required.

Start with 9 ch sts, forming a circle.

1st row: \* 5 ch sts, 1 s c into circle, repeat \* four times,

2nd row: \* 5 s c over loop, 5 ch sts, repeat \* for 5 loops,

3rd row: \* 5 s c over part of loop, 2 s c into next 2 s c, 7 ch sts, repeat \*, continue enlarging each group of s c by 3

sts, until you complete the 14th row.

15th row: 6 ch sts, turn, 1 s c into 2nd st, 1 s c into each of the other ch sts, 3 ch sts, turn, 1 d c into each st, 1 ch st, turn, 5 s c, \* 5 ch sts, skip 4 sts of 14th row, 1 s c, 1 ch st, turn, \*\* 5 s c, 1 ch st, repeat \*\* 3 times, then repeat \*.

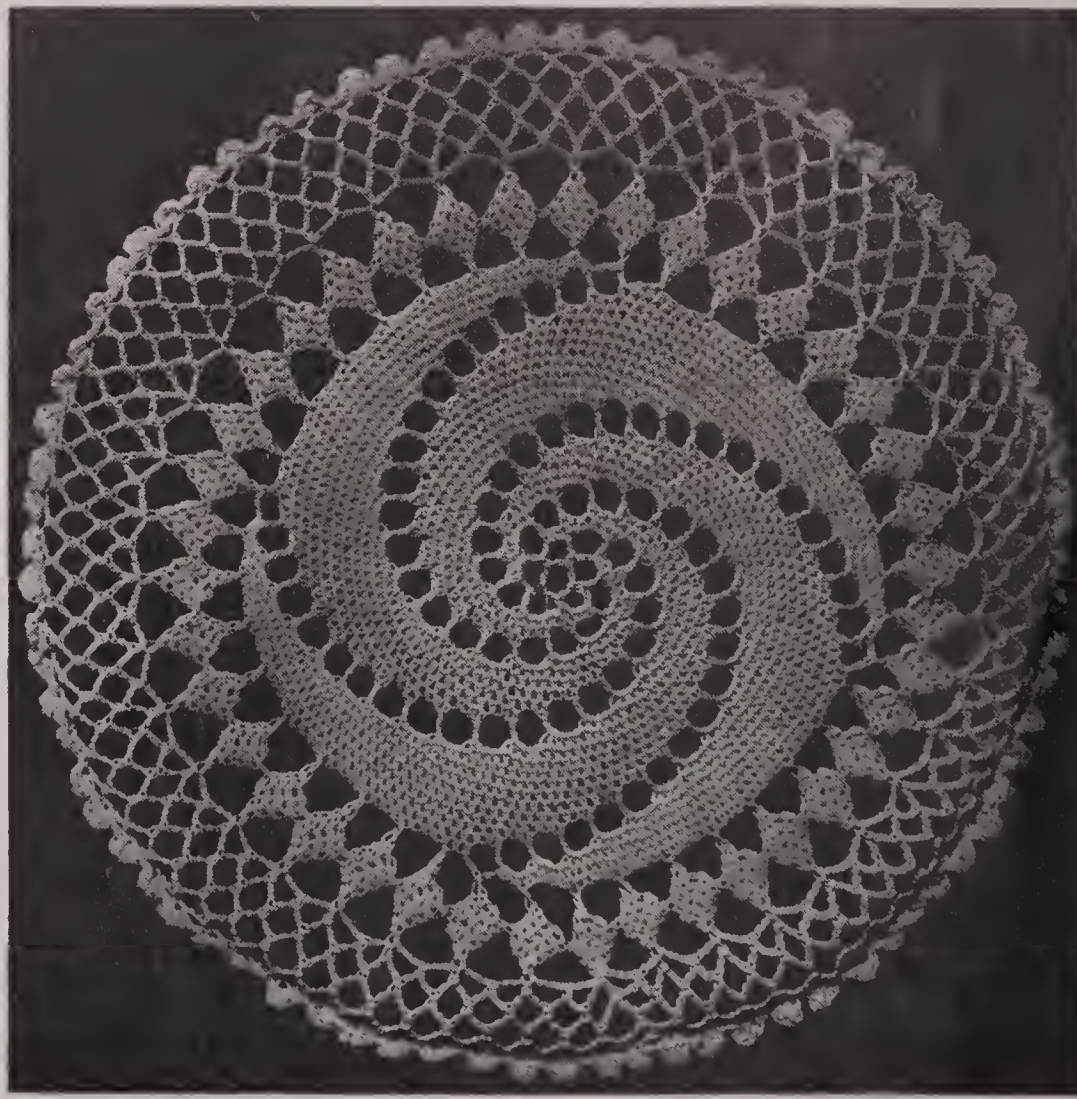
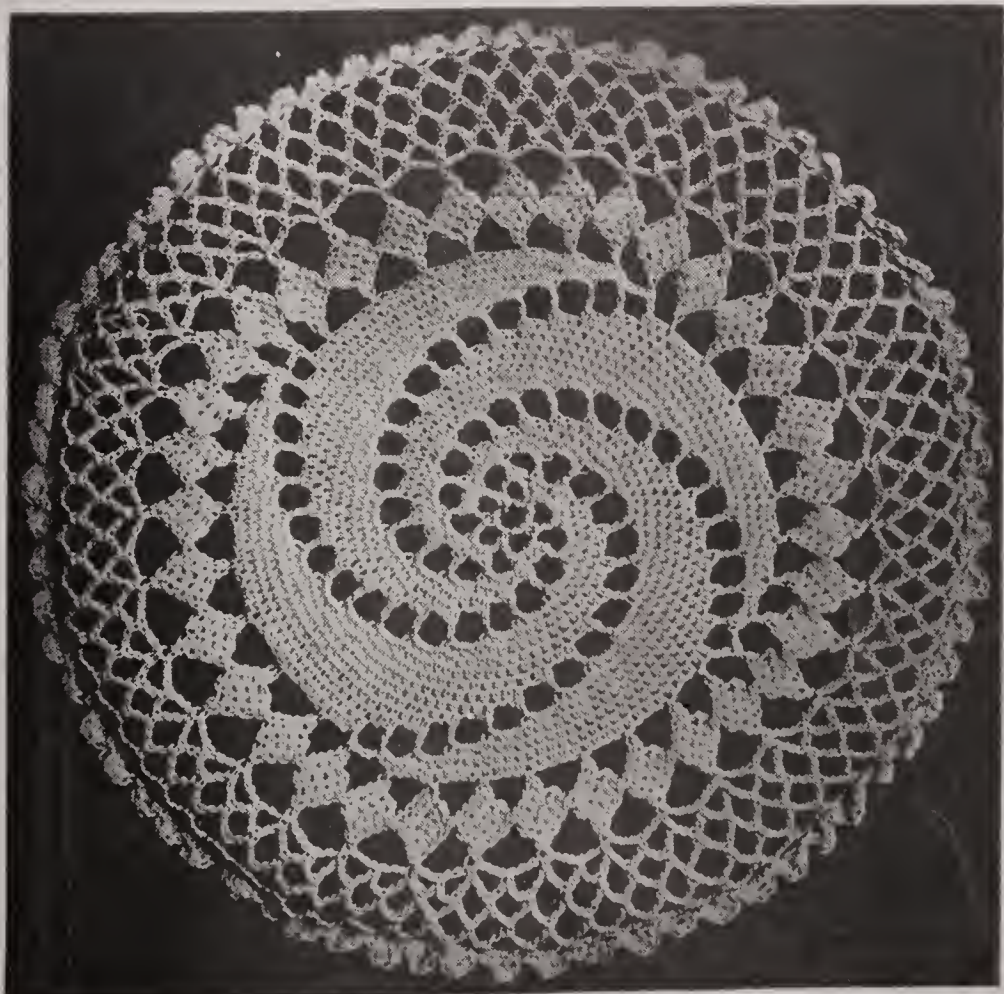
16th row: \* 7 ch sts, 1 s c into point, repeat \*,

17th row: 5 ch sts, skip 3 sts, 1 s c, repeat \*,

18th row: \* 5 ch sts, 1 s c into 3rd st of loop, repeat \* for next 2 rows.

Scallop, \* 1 s c, 3 d c, 1 s c into center of loop, 2 ch sts, repeat \*, turn to the back, repeat the 18th row for 3 rows. Run thread through last row and draw tight over mat.

Start the next size in the same manner, only increase each group of s c, until you complete the 18th row; for the largest mat increase until you complete the 22nd row, then continue as before.







## EXPLANATION OF TATTING STITCHES

**T**HE shuttle must be filled first. Pass the thread through the hole provided for this purpose and wind until the thread projects a little beyond the sides (see Fig. 1). Make stitches with the left hand, the thread in the right hand being held taut and away from you; otherwise the thread will knot. If the positions of the hands are followed as given in these illustrations, tatting will be found very simple work.

### Single Stitch

**T**HIS is also called the half stitch. Hold the shuttle in the right hand with the end of the thread between the thumb and forefinger of the left hand, placing the threads over the finger, as illustrated in Fig. 1. Allow thread enough for easy movement of the two fingers under the loop. Bring it back between the thumb and forefinger, crossing the threads as shown in the illustration. Pass the thread from the shuttle under the second and third fingers and over the little finger of your right hand, giving the shuttle the direction as shown in the first illustration. Then pass the

**A**MONG the vast army of needle-workers in this country, there are very few who do not enjoy the restfulness of tatting or shuttle-work. As nervousness is more or less characteristic of the present generation, the rhythm of the motions required in making the double stitch or double knot, which with spaces of thread to form picots, are all that are to be mastered in learning this fascinating work, prove helpful.

Our ancestors for generations back have known how to make and use these edges and insertions, formed by series of knots.

**No. 1** is a row of detached loops, the size of your thread depending much on the use for which the lace is intended. These single loops are mostly used for handkerchief edges and the trimming of neck and sleeves of infant's dresses and should be made of fine thread, No. 80 to 150 Cordonnet crochet cotton. For this \* r, 12 d s, close, leave a length of thread and repeat \*, for the length required. This is good practice lace for the amateur worker, as it can easily be cut and joined.

**No. 2** is the next step in practice, for this, r, \* 4 d s, 1 p, repeat \* twice, 4 d s, close, forming a loop, leave a length of thread, r, 4 d s, join to p of first loop, \* 4 d s, 1 p, repeat \*, 4 d s, close, continue for the length required. This pattern is more generally used than the one above for trimming underwear for children and adults, also for finishing edges.

**No. 3** combines the use of shuttle and ball threads, introducing the two thread work. For this of the shuttle thread, r, \* 3 d s, 1 p, repeat \*, twice, 3 d s, close, ch, which means, join the ball thread as the foundation for the connecting link or ch. Over this make 3 d s, 1 p, 3 d s, drop ch thread, r, 3 d s, join to p of first loop, \* 3 d s, 1 p, repeat \*, 3 d s, close, continue for the length required.

**No. 4** is made on the same principles as No. 3, only it has many more p, giving a more elaborate effect. R, 3 d s, \* 1 p, 1 d s, repeat \* 3 times, 1 p, 3 d s, close, ch, \* 1 d s, 1 p, repeat \* 4 times, 1 d s, r, 3 d s, join to p of first loop, and continue making loop and ch alternately for the length required. This pattern made

shuttle between the first and second fingers of the left hand to the back of the hand, bringing it out behind the loop, drawing the shuttle thread taut. Stop with a quick movement while the left hand closes or draws the knot (see Fig 2). The beginner is likely to let the shuttle thread slacken and tie a knot, but this can be overcome, if, after passing the shuttle through the loops you hold the shuttle thread away from you quite taut and hold the left hand motionless.

### Double Stitch

**T**O MAKE the stitch which is the first half of the double stitch, raise the third finger of the left hand. The shuttle thread must be kept taut and not moved while using the left hand, as it is the hand which holds

the stitches while the right hand or shuttle thread runs through the stitches to allow the ring to be drawn up, as shown in Fig. 3. The second half of the stitch is made by passing the shuttle over the thread and under the loop between the first and third fingers of the left hand, the right hand taking the shuttle from under the empty loop, the left hand closing the stitch the same as in the first half stitch, forming the double stitch (see Fig. 4). Be careful to hold three lengths of thread that the shuttle may pass through the first and third fingers without touching them.

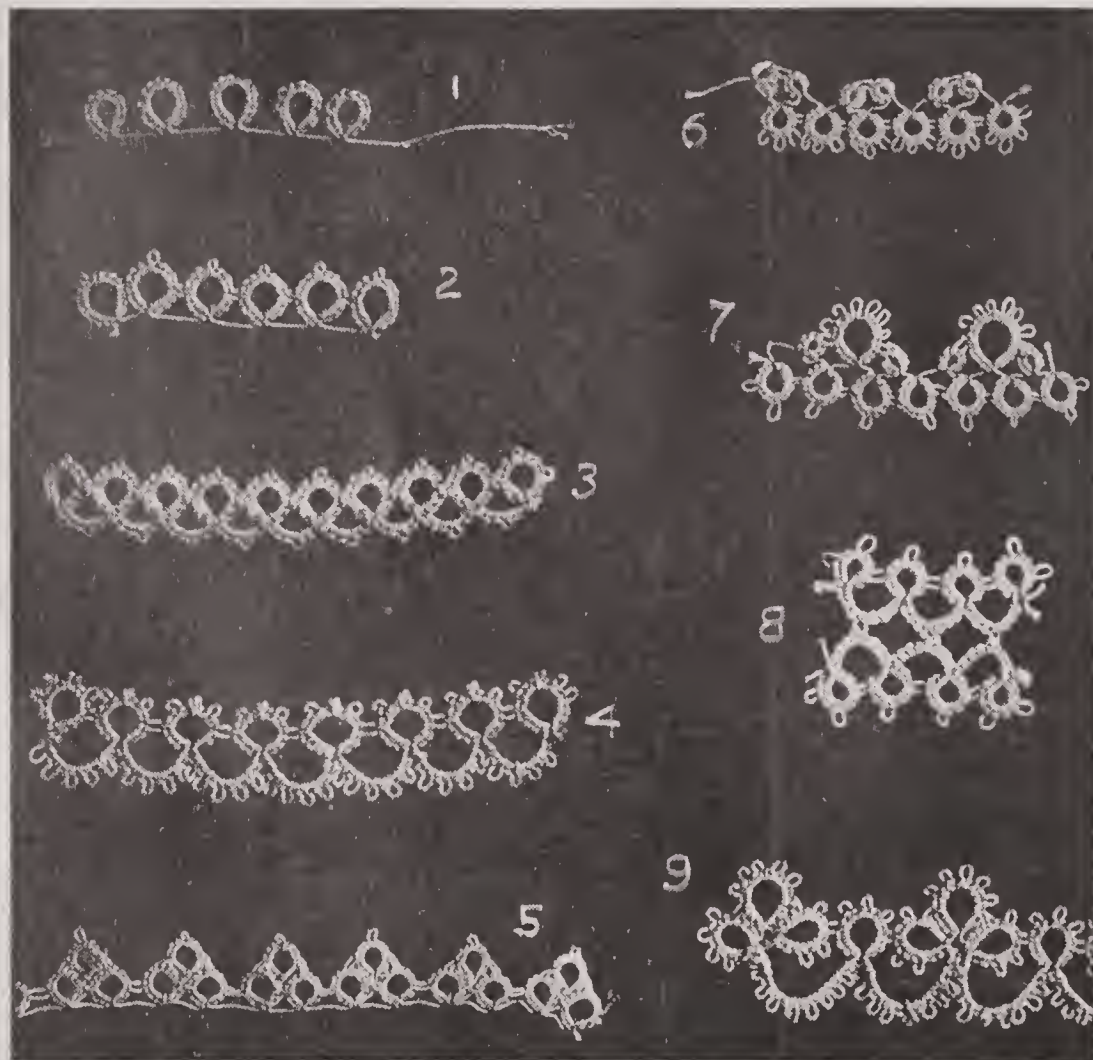
### Picot

**A**FTER forming the double stitch let the hand take the same position as shown in the first illustration.

The picot is made by taking a long half stitch, rather over one-fourth of an inch, known as the single stitch. Separate by a double stitch. Picots are a series of single stitches, and in order to look well must be made of uniform size. In Fig. 5 you will see one picot, one double stitch and one picot.

### Tatting With Two Shuttles

**T**HIS is often called tatting with shuttle and ball, and is used when the little rings are not to be connected at the bottom by the thread, when you wish to hide the piecing of the silk or when the work is of more than one color. Wind the shuttle and do not cut from the spool if the work is to be of one color; if two colors are employed, wind two shuttles, using first one then the other. Pass the second shuttle thread from thumb and forefinger over the third finger of the left hand and, instead of forming a loop around the finger, hold the thread with the fourth and third fingers and work the stitches in the usual way. This is illustrated in Fig. 6.



## Edges and Insertions of Tatting

of a medium size of thread can be made by the yard and kept for use when a trimming material is needed and there is no time to make one.

**No. 5** is known as the three-leaf clover pattern and is very popular in all sizes. For this r, \* 4 d s, 1 p, 4 d s, 1 p, 4 d s, r, 4 d s, join to p of first loop, 4 d s, 1 p, 4 d s, 1 p, 4 d s, close, forming the second loop, 4 d s, close, forming the first loop: leave a length of thread, r, 4 d s, join at base of 2nd loop and connection with 1st loop, 4 d s, join to p of 2nd loop, 4 d s, 1 p, 4 d s, close, completing the three loops, leave a length of thread and continue, joining the 1st loop to p of preceding group.

**No. 6** forms a ruffle as the upper loops are smaller and the lower ones larger. R, 3 d s, 1 p, 3 d s, close, forming 1st small loop, leave a length of thread, r, 3 d s, \* 1 p, 1 d s, repeat \* 3 times, 1 p, 3 d s, close, forming large loop, leave the same length of thread as before, r, 3 d s, join to p of next small loop, 3 d s,

close, leave length of thread, join each of the large loops, but only join the small loops in clusters of two together, as shown in the illustration.

**No. 7** forms a pointed lace, of three different sized loops, starting with the medium size, r, \* 4 d s, 1 p, repeat \* twice, 4 d s, close, leave a length of thread, r, 3 d s, 1 p, 3 d s, close, forming a small loop, leave length of thread, r, 4 d s, join to p of medium loop, \* 4 d s, 1 p, repeat \*, 4 d s, close, leave length of thread, r, 4 d s, join to p of small loop, \* 2 d s, 1 p, repeat \*, 6 times, 4 d s, close, forming the large loop, then make medium loop, then join small loop to 1st p of large loop, and repeat from the start for the length required.

**No. 8** is a double insertion and is made the same as sample No. 3, except that the p are made longer; and on the ch, 4 d s, 1 p, 4 d s, form the longer ch. In making the second row, join at the center of ch to the p of the first ch.

**No. 9** is a variation of the three-

leaf clover pattern. For this r, 3 d s, \* 1 p, 1 d s, repeat \* 3 times, 1 p, 3 d s, close, forming the first leaf; r, 3 d s, join to p of first leaf, \* 1 d s, 1 p, repeat \* 5 times, 3 d s, close, forming the second leaf; r, 3 d s, join to p of second leaf, \* 1 d s, 1 p, repeat \* 3 times, 3 d s, close, completing the clover leaf; ch, \* 2 d s, 1 p, repeat \*, 9 times, 2 d s, r, 3 d s, join to third p of clover leaf, \* 2 d s, 1 p, repeat \* 3 times, 3 d s, close; ch, \* 2 d s, 1 p, repeat \* 9 times, 2 d s, completing the pattern, repeat from the start for the length required.

These patterns may be made in white or colored thread of any size from No. 3 to No. 150. Many other patterns and combinations of loops and chs will suggest themselves to the apt worker.

Tatting edge on handkerchiefs makes a very good gift, and with the prevailing prices of handkerchiefs they are a present most women will prize these days. With a rolled edge and tatting sewed on, or with hemstitched edge, a hand-made kerchief is a treasure. And it is just the thing to have on hand when the forgotten birthday looms, or the neighbor's daughter graduates from school or you "just must have one more gift" for the unexpected Christmas guest.

One woman who has many presents to give each year not only presents bits of her tatted work, but she has a habit of giving young girls very attractive tatting shuttles in which is a bit of simple tatting already started.

After all, most of us are like children and enjoy the things we make for ourselves rather more than those we receive already completed and ready for use. Remember how the toy kitchen and the tin pie plates were such fun because you could make things with them and even before that, how blocks attracted more than the toy village with its houses all built, ready to put in place?

More than one girl has learned fancy work as a result of this woman's gift of started work and has been more grateful to the donor for the ability acquired than she would have been for a bit of finished work.



**T**ABLE linens should at all times be spotless to form the background for an appetizing meal. The crochet work is done in No. 50 Cordonnet crochet cotton, of which 8 balls were used. For the cloth, 1 yard square of fine white linen and for the napkins 14 inches square for each are the materials required.

For the lunch cloth corner, start with 198 ch sts,

1st row: 64 sp, 5 ch sts, turn,  
2nd row: 4 sp, 3 gr, 3 sp, 3 gr, 40 sp, 1 gr, 10 sp, 5 ch sts, turn,  
3rd row: 9 sp, 3 gr, 38 sp, 3 gr, 1 sp, 1 gr, 1 sp, 3 gr, 1 sp, 1 gr, 3 sp, 5 ch sts, turn,  
4th row: 3 sp, 5 gr, 1 sp, 5 gr, 31 sp, 2 gr, 4 sp, 5 gr, 5 sp, 2 gr, 1 sp, 5 ch sts, turn,  
5th row: 1 sp, 3 gr, 4 sp, 5 gr, 3 sp, 3 gr, 18 sp, 3 gr, 10 sp, 5 gr, 1 sp, 5 gr, 3 sp, 5 ch sts, turn,  
6th row: 4 sp, 3 gr, 3 sp, 3 gr, 5 sp, 1 gr, 5 sp, 1 gr, 1 sp, 2 gr, 17 sp, 4 gr, 2 sp, 5 gr, 3 sp, 4 gr, 1 sp, 5 ch sts, turn,  
7th row: 2 sp, 3 gr, 3 sp, 5 gr, 2 sp, 3 gr, 18 sp, 1 gr, 2 sp, 1 gr, 5 sp, 1 gr, 2 sp, 3 gr, 3 sp, 3 gr, 3 sp, 3 gr, 1 sp, 3 ch sts, turn,  
8th row: 3 gr, 1 sp, 1 gr, 1 sp, 3 gr, 1 sp, 1 gr, 1 sp, 3 gr, 1 sp, 1 gr, 1 sp, 2 gr, 4 sp, 1 gr, 22 sp, 2 gr, 3 sp, 3 gr, 3 sp, 2 gr, 4 sp, 5 ch sts, turn,  
9th row: 6 sp, 1 gr, 3 sp, 1 gr, 3 sp, 1 gr, 3 sp, 1 gr, 24 sp, 6 gr, 2 sp, 5 gr, 1 sp, 5 gr, 1 sp, 5 gr, 3 ch sts, turn,  
10th row: 5 gr, 1 sp, 5 gr, 1 sp, 5 gr, 6 sp, 3 gr, 6 sp, 3 gr, 15 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 7 sp, 5 ch sts, turn,  
11th row: 5 sp, 3 gr, 1 sp, 3 gr, 1 sp, 3 gr, 13 sp, 1 gr, 1 sp, 1 gr, 3 sp, 3 gr, 2 sp, 1 gr, 7 sp, 3 gr, 3 sp, 3 gr, 3 sp, 3 gr, 1 sp, 5 ch sts, turn,  
12th row: 4 sp, 3 gr, 3 sp, 3 gr, 8 sp, 2 gr, 6 sp, 2 gr, 3 sp, 1 gr, 1 sp, 4 gr, 7 sp, \* 1 gr, 2 sp, repeat \* 3 times, 1 gr, 4 sp, 5 ch sts, turn,  
13th row: 4 sp, 2 gr, 2 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 sp, 2 gr, 7 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 gr, 2 sp, 2 gr, 4 sp, 2 gr, 3 sp, 1 gr, 6 sp, 3 gr, 1 sp, 1 gr, 1 sp, 3 gr, 1 sp, 1 gr, 3 sp, 5 ch sts, turn,  
14th row: 3 sp, 5 gr, 6 sp, 1 gr, 4 sp, 1 gr, 5 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 gr, 2 sp, 1 gr, 11 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 8 sp, 5 ch sts, turn,  
15th row: 22 sp, 6 gr, 1 sp, 3 gr, 6 sp, 6 gr, 6 sp, 5 gr, 1 sp, 5 gr, 3 sp, 5 ch sts, turn,  
16th row: 4 sp, 3 gr, 3 sp, 3 gr, 26 sp, 1 gr, 1 sp, 1 gr, 9 sp, 5 gr, 8 sp, 5 ch sts, turn,  
17th row: 8 sp, 2 gr, 1 sp, 2 gr, 5 sp, 7 gr, 20 sp, 1 gr, 2 sp, 1 gr, 15 sp, 5 ch sts, turn,  
18th row: 4 sp, 3 gr, 7 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 3 gr, 4 sp, 5 ch sts, turn,  
19th row: 4 sp, 1 gr, 3 sp, 2 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 1 gr, 22 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 7 sp, 2 gr, 6 sp, 5 ch sts, turn,  
20th row: 7 sp, 1 gr, 7 sp, 1 gr, 3 sp, 1 gr, 3 sp, 1 gr, 3 sp, 1 gr, 20 sp, 4 gr, 4 sp, 5 ch sts, turn,  
21st row: 4 sp, 1 gr, 11 sp, 1 gr, 18 sp, 1 gr, 1 sp, 1 gr, 1 sp, 3 gr, 1 sp, 1 gr, 6 sp, 3 gr, 3 sp, 1 gr, 7 sp, 5 ch sts, turn,

## Beautiful Luncheon Set

22nd row: 7 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 6 sp, 1 gr, 2 sp, 1 gr, 3 sp, 1 gr, 19 sp, \* 1 gr, 1 sp, repeat \*, 5 times, 1 gr, 4 sp, 5 ch sts, turn,  
23rd row: 4 sp, 3 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 3 gr, 22 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 gr, 5 sp, 1 gr, 2 sp, 1 gr, 2 sp, 5 gr, 3 sp, 5 ch sts, turn,  
24th row: 3 sp, 1 gr, 3 sp, 3 gr, 3 sp, 1 gr, 7 sp, 1 gr, 29 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 8 sp, 5 ch sts, turn,  
25th row: 8 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 28 sp, 1 gr, 8 sp, 1 gr, 1 sp, 1 gr, 2 sp, 1 gr, 3 sp, 2 gr, 3 sp, 5 ch sts, turn,  
26th row: 4 sp, 2 gr, 2 sp, 1 gr, 2 sp, 3 gr, 8 sp, 1 gr, 8 sp, 3 gr, 16 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 7 sp, 5 ch sts, turn,  
27th row: 6 sp, 2 gr, 2 sp, 1 gr, 2 sp, 2 gr, 13 sp, 2 gr, 2 sp, 1 gr, 1 sp, 2 gr, 3 sp, 2 gr, 2 sp, 1 gr,

35th row: 25 sp, 3 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr, 2 sp, 1 gr, 12 sp, 6 gr, 8 sp, 5 ch sts, turn,  
36th row: 27 sp, 2 gr, 8 sp, 1 gr, 1 sp, 1 gr, 24 sp, 5 ch sts, turn,  
37th row: 50 sp, 4 gr, 10 sp, 5 ch sts, turn,  
38th row: 10 sp, 1 gr, 2 sp, 1 gr, 50 sp, 5 ch sts, turn,  
39th row: 50 sp, 1 gr, 2 sp, 1 gr, 10 sp, 5 ch sts, turn,  
40th row: 10 sp, 6 gr, 48 sp, 5 ch sts, turn,  
41st row: 48 sp, 1 gr, 1 sp, 1 gr, 13 sp, 5 ch sts, turn,  
42nd row: 13 sp, 3 gr, 48 sp, 5 ch sts, turn,  
43rd row: 45 sp, 4 gr, 15 sp, 5 ch sts, turn,  
44th row: 15 sp, 1 gr, 2 sp, 1 gr, 45 sp, 5 ch sts, turn,  
45th row: 45 sp, 1 gr, 2 sp, 1 gr, 15 sp, 5 ch sts, turn,  
46th row: 15 sp, 4 gr, 45 sp, 5 ch

9th row: 1 sp, 1 gr, 3 sp, 2 gr, 7 sp, 3 gr, 1 sp, 3 gr, 1 sp, 1 gr, 1 sp, 3 gr, 2 sp, 5 ch sts, turn,  
10th row: 6 sp, 5 gr, 12 sp, 2 gr, 2 sp, 1 gr, 1 sp, 5 ch sts, turn,  
11th row: 1 sp, 1 gr, 2 sp, 1 gr, 9 sp, 3 gr, 1 sp, 5 gr, 1 sp, 3 gr, 2 sp, 5 ch sts, turn,  
12th row: 1 sp, 1 gr, 1 sp, 3 gr, 1 sp, 3 gr, 1 sp, 1 gr, 1 sp, 3 gr, 9 sp, 3 gr, 1 sp, 5 ch sts, turn,  
13th row: 13 sp, 5 gr, 5 sp, 5 gr, 1 sp, 5 ch sts, turn,  
14th row: 1 sp, 5 gr, 1 sp, 3 gr, 1 sp, 5 gr, 13 sp, 5 ch sts, turn,  
15th row: 7 sp, 2 gr, 5 sp, 3 gr, 1 sp, 3 gr, 1 sp, 1 gr, 1 sp, 3 gr, 2 sp, 5 ch sts, turn,  
16th row: 6 sp, 5 gr, 4 sp, 1 gr, 5 sp, 1 gr, 7 sp, 5 ch sts, turn,  
17th row: 8 sp, 5 gr, 5 sp, 5 gr, 6 sp, 5 ch sts, turn,  
18th row: 5 sp, 1 gr, 1 sp, 3 gr, 5 sp, 2 gr, 12 sp, 5 ch sts, turn,  
19th row: 11 sp, 1 gr, 1 sp, 1 gr, 2 sp, 1 gr, 5 sp, 2 gr, 5 sp, 5 ch sts, turn,  
20th row: 7 sp, 1 gr, 5 sp, 3 gr, 1 sp, 1 gr, 11 sp, 5 ch sts, turn,  
21st row: 4 sp, 2 gr, 1 sp, 1 gr, 3 sp, 1 gr, 9 sp, 1 gr, 7 sp, 5 ch sts, turn,  
22nd row: 7 sp, 1 gr, 9 sp, 1 gr, 4 sp, 1 gr, 2 sp, 1 gr, 3 sp, 5 ch sts, turn,  
23rd row: 3 sp, 1 gr, 1 sp, 2 gr, 4 sp, 1 gr, 8 sp, 1 gr, 8 sp, 5 ch sts, turn,  
24th row: 8 sp, 2 gr, 8 sp, 1 gr, 6 sp, 1 gr, 3 sp, 5 ch sts, turn,  
25th row: 3 sp, 7 gr, 8 sp, 2 gr, 9 sp, 5 ch sts, turn,  
26th row: 6 sp, 2 gr, 3 sp, 1 gr, 12 sp, 2 gr, 3 sp, 5 ch sts, turn,  
27th row: 17 sp, 1 gr, 4 sp, 1 gr, 6 sp, 5 ch sts, turn,  
28th row: 7 sp, 4 gr, 18 sp, completing square, break thread.

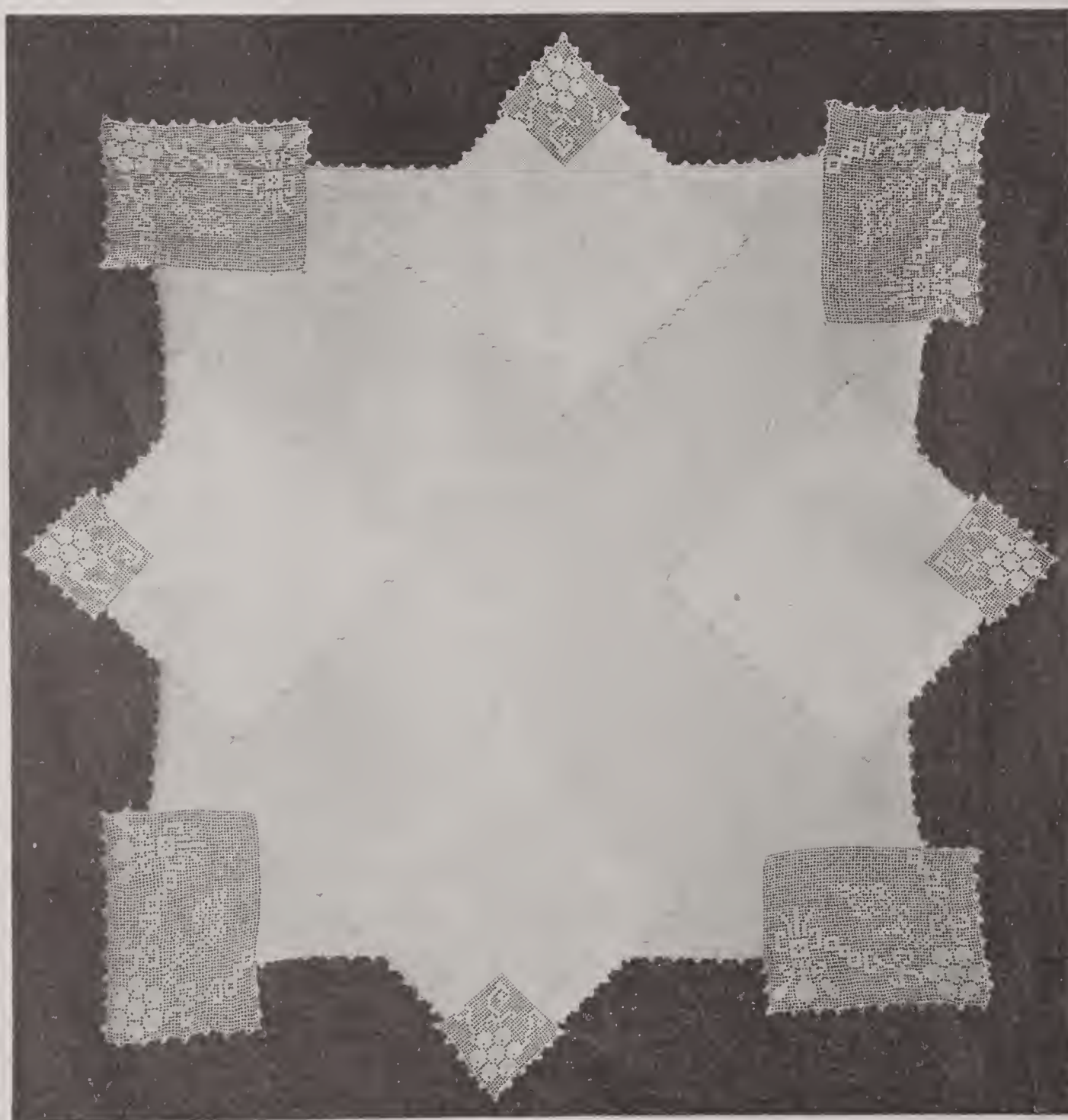
On the napkin, drop the corner 4 sp below the linen.

Turn a narrow hem, draw two threads just above the hem along the two sides and the same around the remaining edges of the napkin.

Over the hem, on the two sides of corner, make 1 row of s c. Whip the crocheted corner to this. Join the thread, over the hem of napkin, make 4 s c, \* 3 ch sts, form 1 p, 3 s c, 7 ch sts, turn, 1 s c into the 7th s c, turn, 5 s c, 1 p, 1 s c, 1 p, 5 s c, all over loop, 4 s c, 1 p, 7 s c, repeat \* around the napkin and the 2 sides of the lace corner.

The corners for the lunch cloth are inserted in the same manner, dropping each corner 14 sp below the edge of the linen.

The square corner, if finished with edge all round makes an excellent motif to use on the lamp shade scheduled on page 17. The linens are far handsomer if initials or monogram are worked on each piece. One woman who worked herself a set of this pattern put her monogram just above the point of the insert on the napkins and on the middle of the side above the hem on the cloth. As the decorations and china in this particular room were all in Delft blue and white, the monograms were also worked in the blue, but as a rule, all white is handsomer and more practical as the use of color precludes the boiling of linens, and most cloths need boiling at times to keep them immaculate and fresh looking.



10 sp, 1 gr, 9 sp, 5 ch sts, turn,  
28th row: 9 sp, 1 gr, 10 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 5 sp, 1 gr, 18 sp, 1 gr, 3 sp, 1 gr, 3 sp, 1 gr, 6 sp, 5 ch sts, turn,  
29th row: 5 sp, 1 gr, 4 sp, 1 gr, 4 sp, 1 gr, 12 sp, 2 gr, 1 sp, 1 gr, 5 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 2 sp, 1 gr, 11 sp, 1 gr, 9 sp, 5 ch sts, turn,  
30th row: 10 sp, 1 gr, 14 sp, 1 gr, 1 sp, 1 gr, 2 sp, 2 gr, 1 sp, 1 gr, 2 sp, 1 gr, 16 sp, 1 gr, 10 sp, 5 ch sts, turn,  
31st row: 27 sp, 2 gr, 9 sp, 1 gr, 13 sp, 2 gr, 10 sp, 5 ch sts, turn,  
32nd row: 11 sp, 2 gr, 11 sp, 1 gr, 1 sp, 3 gr, 35 sp, 5 ch sts, turn,  
33rd row: 25 sp, 2 gr, 3 sp, 1 gr, 5 sp, 1 gr, 1 sp, 1 gr, 11 sp, 1 gr, 3 sp, 2 gr, 8 sp, 5 ch sts, turn,  
34th row: 8 sp, 1 gr, 4 sp, 1 gr, 13 sp, 3 gr, 1 sp, 1 gr, 2 sp, 2 gr, 28 sp, 5 ch sts, turn,

sts, turn,  
47th row: 64 sp, complete corner, break thread.

For the napkin corner, start with 93 ch sts,

1st row: 29 sp, 5 ch sts, turn,  
2nd row: 7 sp, 3 gr, 19 sp, 5 ch sts, turn,

3rd row: 18 sp, 3 gr, 1 sp, 1 gr, 6 sp, 5 ch sts, turn,

4th row: 6 sp, 5 gr, 18 sp, 5 ch sts, turn,

5th row: 14 sp, 3 gr, 1 sp, 5 gr, 1 sp, 3 gr, 2 sp, 5 ch sts, turn,

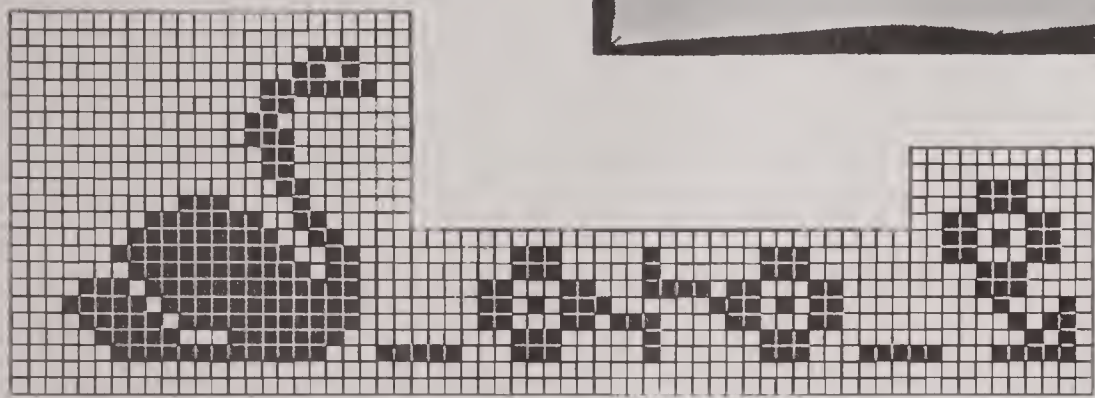
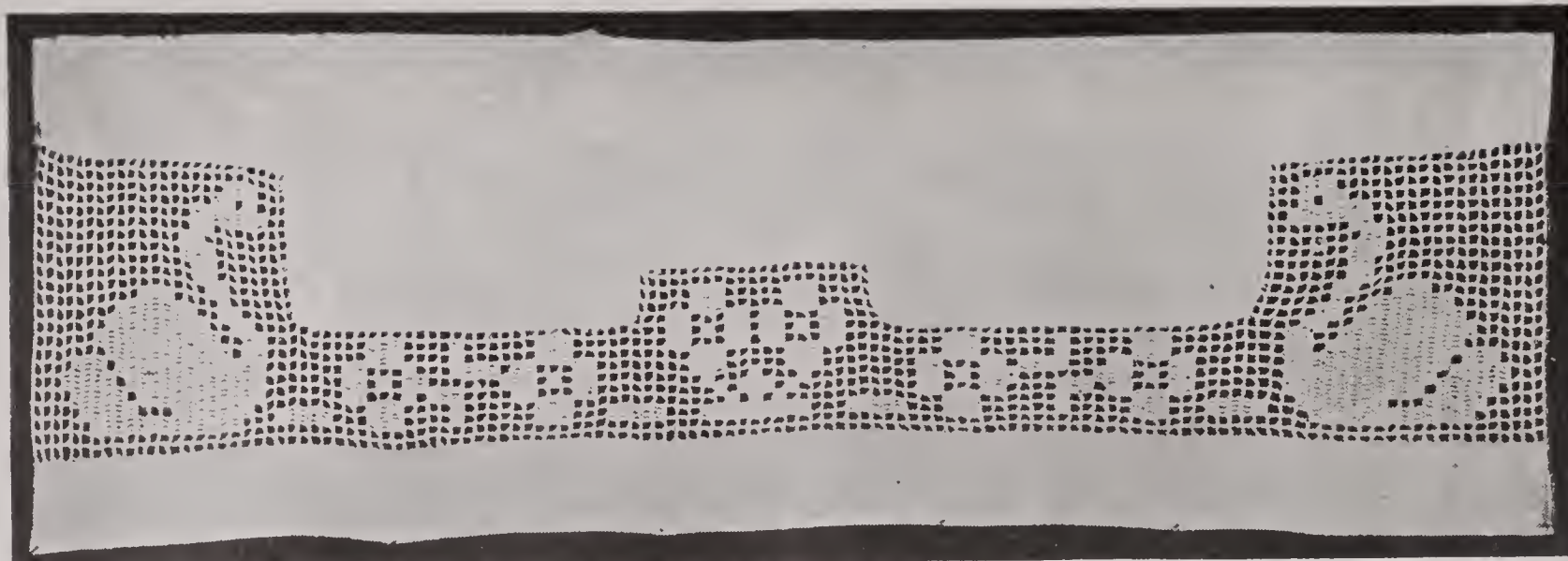
6th row: 1 sp, 1 gr, 1 sp, 3 gr, 1 sp, 3 gr, 1 sp, 1 gr, 1 sp, 6 gr, 10 sp, 5 ch sts, turn,

7th row: 1 sp, 3 gr, 6 sp, 1 gr, 2 sp, 5 gr, 5 sp, 5 gr, 1 sp, 5 ch sts, turn,

8th row: 1 sp, 5 gr, 1 sp, 3 gr, 1 sp, 5 gr, 3 sp, 3 gr, 3 sp, 1 gr, 1 sp, 1 gr, 1 sp, 5 ch sts, turn,



# New Trimnings for Hand Towels



ONE yard of plain or figured huckaback toweling is required for each towel illustrated. The size of the thread is a matter of choice.

## Swan Pattern

For the towel with the swan and flower border, start with 75 ch sts.

1st row: 23 sp, repeat for next 2 rows, then follow pattern.

Cut off  $2\frac{1}{2}$  inches of the linen, fold and finish edges for hem, to which whip the straight edge of the lace, baste the upper edge to towel with the least possible waste of linen. Hemstitch the opposite end.

## Embroidered Towels

THE manufacturers are making very creditable cotton towels, which come in plain huckaback and have been used for the guest towels illustrated here. The models shown require 22 inches of 15-inch wide material. Turn a hem one inch wide, just above this draw 3 threads and double hemstitch both ends. Of course, these hems can be hemstitched by machine or the towels purchased hemmed, but the hand-made are not much work and are much more satisfactory. These towels, though similar in effect, are each a little different in detail.

Guest towels, Nos. 1, 2 and 4 are worked in 6-strand embroidery cotton, of which 2 threads are used in the needle at once. The flowers are padded and worked solid, the shades used are light blue, copenhagen, lavender, pink, red, with yellow for the French knots and green for the leaves. One small skein of each shade was sufficient for all the flowers, with 2 skeins of green.

GUEST towel No. 117, the roses and leaves form the wreath around the initial and two sprays are then dropped on each side. The roses are formed of curved petals resembling half moons. These are worked solid over a padding, but each petal is of a different shade; for example, the rose to the left side has upper petal of red, left side petal of pink and right side petal of lavender, with 3 French knots of yellow through the center. The next rose has upper petal of light blue, left side petal of lavender and right side petal of copenhagen.

The leaves are padded and worked solid as is also the one-inch Old English initial in the center. This is worked in pink. Initials are padded with soft white padding cotton, laid lengthwise in long stitches. The covering is done in even stitches close together. This work is done carefully in a tight-fitting frame. If one desires to make the flowers all of one

color, three shades, light, dark and medium may be selected and green for the leaves. All white can be used in working out any of these designs.

The crocheted edges of all these linen towels are the same, only made in different colors. The kind and size of thread are a matter of choice. A medium or heavy thread is very effective, but the fine threads make small, fine edges. The lace is crocheted into the hem.

Make \* 1 s c, 3 ch sts, skip a space of the hem, 1 d c, 2 ch sts, start a t c, into the same place as last d c, once over hook, take off 2 sts, twice over hook, skip a space of the hem, start another t c, continue until all but 1 loop is off the hook, 5 ch sts, 1 d c into connection of t c, 2 ch sts, 1 d c into hem, next to the last t c, 2 ch sts, skip a space of the hem, 1 d c, sl st back to the corner, 3 ch sts, turn 3 d c into each sp, making 9 d c, skip a space of the hem, repeat \* for the length required.

GUEST towel No. 118 has a deeper border, the work is quite different in stitch, the flowers are worked solid, but each petal is rounded and shaped like the natural forget-me-not. The stitches run from the center out and each flower is of one solid color, with one French knot in yellow in the center. The leaves are worked in roll stitches; two stitches placed side by side give the effect of a vein through the center. Wind 2 threads of green 12 times over the needle, drawing the threads tight, pull the needle through and fasten with one extra stitch. Practice is required to make these stitches lie even. Outlining forms the stems. The bow knot and initial are worked solid over the padding. These are of pink. The lace is of white.

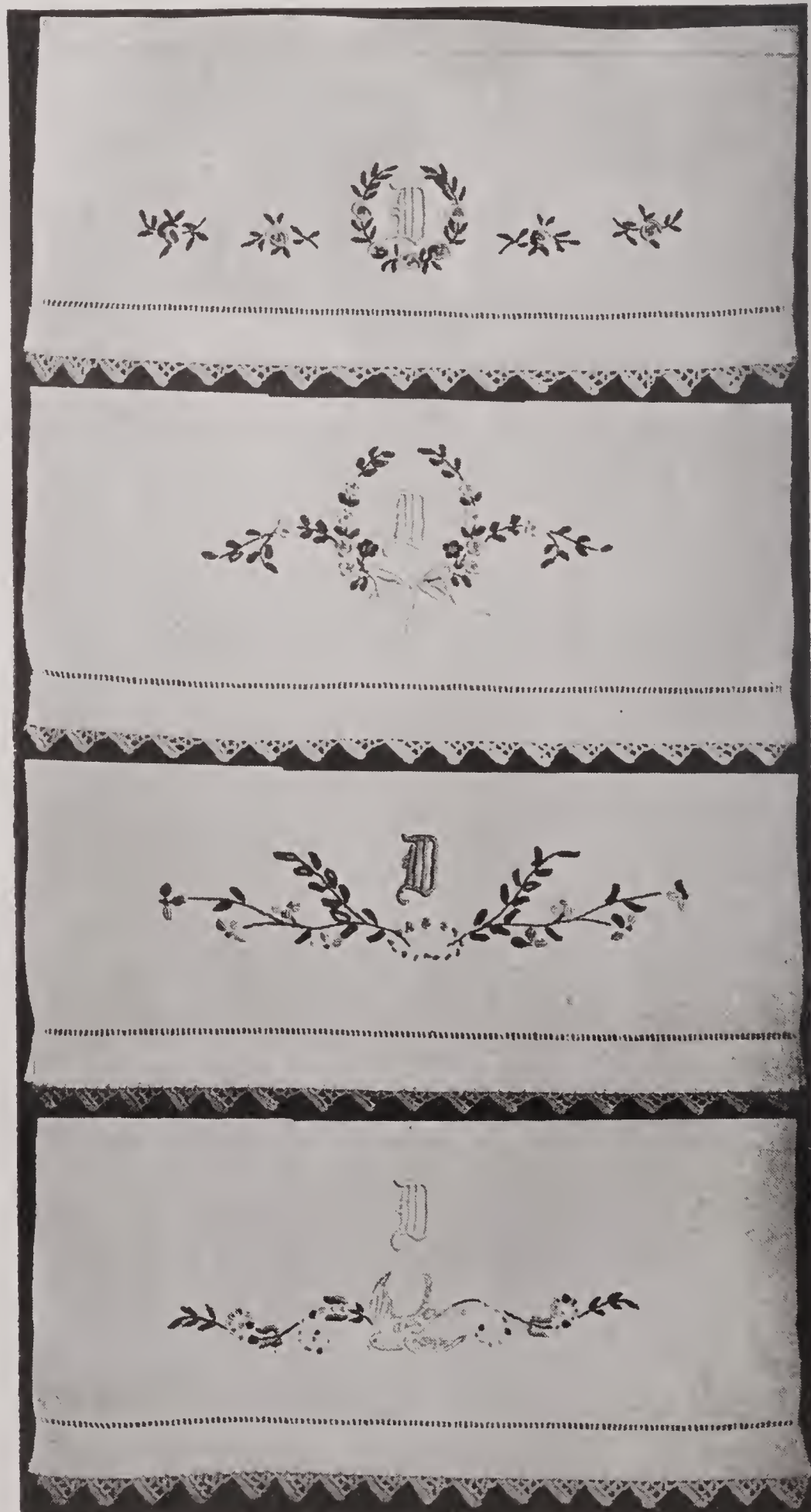
GUEST towel No. 119 is embroidered in colors, with yellow as the predominating hue. The flowers are worked in the same roll stitches as used on the above towel, except that this is worked with a one-thread mercerized cotton and being heavier, but nine times over the needle is required for each stitch. Three stitches laid close together form each petal. This model is made like the first, each petal of a different color on the same flower. Of course, each flower can be made of a color or all the flowers can be of the same color if desired. For the center of each flower, instead of laying the roll stitch straight, curve it around. Yellow is used for each center and for the circle of dots below the initial, also for the initial. The lace edge is also of yellow.

GUEST towel No. 120; blue is the predominating color used on

this towel. The bluebird is outlined with fine stitches of copenhagen blue with small French knots of light blue forming the breast. The bird's eye is a dot of red. The scrolls on each side of the bird are dots of various colors worked solid without any padding. The end scrolls are worked in the same colors, but in eyelets. The solid portions between are worked in yellow. These color combinations are merely suggestions and descriptive of the models shown. One can use her own choice in the

selections of shades. The leaves are worked solid in the green. The initial is of pale blue and the lace edge is of deeper blue. White lace is never a mistake on any towel edge, and the width is a matter of taste. With the more elaborate designs, a wider lace makes a very rich looking piece of linen, while the delicate patterns demand a finer narrow edge.

NOTE—Perforated stamping patterns for these towels at 12c each. Initial 5c extra. This includes the stamping compound and printed directions for stamping.



Guest Towel No. 117 at the Top, No. 118 and No. 119 in the Middle, No. 120 at the Bottom



# A Baby's Pillow of Filet Crochet

THIS beautiful piece of work will be found a source of much pleasure in the making. As an artist watches the figures grow on his canvas, so does the crochet worker watch, with fascinated gaze, her cupids develop with each row of her work. The materials required are 5 balls of No. 50 mercerized crochet cotton.

Start with 287 ch sts,

1st row: 94 sp, ch 5, turn,

2nd row: 1 sp, 2 gr, 2 sp, 1 gr, 10 sp, 1 gr, 2 sp, 3 gr, 2 sp, 2 gr, 9 sp, 1 gr, 1 sp, 1 gr, 2 sp, 9 gr, 1 sp, 1 gr, 1 sp, 6 gr, 1 sp, 2 gr, 1 sp, 4 gr, 2 sp, 1 gr, 1 sp, 1 gr, 2 sp, 4 gr, 1 sp, 2 gr, 12 sp,

3rd row: 1 sp, 1 gr, 1 sp, 2 gr, 7 sp, 3 gr, 1 sp, 1 gr, 1 sp, 1 gr, 2 sp, 3 gr, 2 sp, 1 gr, 1 sp, 1 gr, 1 sp, 3 gr,

9th row: 1 sp, 1 gr, 1 sp, 2 gr, 14 sp, 7 gr, 2 sp, 4 gr, 4 sp, 15 gr, 1 sp, 5 gr, 1 sp, 8 gr, 2 sp, 2 gr, 1 sp, 2 gr, 1 sp, 3 gr, 1 sp, 1 gr, 1 sp, 1 gr, 8 sp, 2 gr, 1 sp, 1 gr, 1 sp,

10th row: 2 sp, 4 gr, 7 sp, 2 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 3 gr, 1 sp, 3 gr, 1 sp, 8 gr, 6 sp, 15 gr, 1 sp, 1 gr, 1 sp, 7 gr, 20 sp, 4 gr, 2 sp,

11th row: 1 sp, 2 gr, 2 sp, 1 gr, 16 sp, 3 gr, 2 sp, 8 gr, 1 sp, 14 gr, 1 sp, 1 gr, 4 sp, 14 gr, 1 sp, 1 gr, 1 sp, 1 gr, 2 sp, 5 gr, 7 sp, 1 gr, 2 sp, 1 gr, 2 sp,

12th row: 1 sp, 1 gr, 12 sp, 2 gr, 2 sp, 2 gr, 1 sp, 1 gr, 1 sp, 3 gr, 1 sp, 11 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 14 gr, 2 sp, 6 gr, 1 sp, 5 gr, 20 sp, 1 gr, 1 sp,

13th row: 1 sp, 1 gr, 1 sp, 1 gr, 12 sp, 2 gr, 4 sp, 1 gr, 2 sp, 3 gr,

18th row: 1 sp, 1 gr, 11 sp, 2 gr, 2 sp, 1 gr, 5 sp, 12 gr, 1 sp, 2 gr, 4 sp, 2 gr, 1 sp, 3 gr, 2 sp, 7 gr, 2 sp, 4 gr, 1 sp, 3 gr, 4 sp, 2 gr, 3 sp, 2 gr, 1 sp, 1 gr, 12 sp, 1 gr, 1 sp,

19th row: 2 sp, 1 gr, 2 sp, 1 gr, 9 sp, 4 gr, 3 sp, 6 gr, 3 sp, 3 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 8 gr, 1 sp, 2 gr, 1 sp, 4 gr, 1 sp, 2 gr, 1 sp, 2 gr, 2 sp, 2 gr, 1 sp, 4 gr, 3 sp, 2 gr, 1 sp, 2 gr, 9 sp, 1 gr, 2 sp, 1 gr, 2 sp,

20th row: 2 sp, 4 gr, 6 sp, 3 gr, 1 sp, 1 gr, 6 sp, 4 gr, 1 sp, 1 gr, 1 sp, 2 gr, 2 sp, 2 gr, 1 sp, 5 gr, 1 sp, 2 gr, 1 sp, 7 gr, 1 sp, 2 gr, 1 sp, 1 gr, 2 sp, 3 gr, 1 sp, 1 gr, 3 sp, 2 gr, 5 sp, 3 gr, 10 sp, 4 gr, 2 sp,

21st row: 1 sp, 1 gr, 1 sp, 2 gr, 15 sp, 1 gr, 1 sp, 2 gr, 2 sp, 4 gr, 2 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 2 sp, 2 gr, 2 sp, 5 gr, 1 sp, 1 gr, 1 sp, 7 gr, 1 sp,

3 gr, 4 sp, 9 gr, 4 sp, 2 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 3 gr, 10 sp, 1 gr, 1 sp,

27th row: 1 sp, 1 gr, 1 sp, 2 gr, 10 sp, 1 gr, 3 sp, 4 gr, 4 sp, 6 gr, 2 sp, 4 gr, 1 sp, 4 gr, 2 sp, 1 gr, 4 sp, 1 gr, 3 sp, 1 gr, 1 sp, 10 gr, 11 sp, 1 gr, 10 sp, 2 gr, 1 sp, 1 gr, 1 sp,

28th row: 2 sp, 4 gr, 10 sp, 1 gr, 2 sp, 1 gr, 8 sp, 9 gr, 1 sp, 1 sp, 1 sp, 1 gr, 4 sp, 1 gr, 2 sp, 3 gr, 5 sp, 8 gr, 1 sp, 1 gr, 2 sp, 1 gr, 2 sp, 5 gr, 2 sp, 1 gr, 9 sp, 4 gr, 2 sp,

29th row: 2 sp, 1 gr, 2 sp, 1 gr, 8 sp, 2 gr, 3 sp, 3 gr, 1 sp, 2 gr, 5 sp, 13 gr, 2 sp, 3 gr, 2 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 7 gr, 8 sp, 1 gr, 3 sp, 1 gr, 10 sp, 1 gr, 2 sp, 1 gr, 2 sp,

30th row: 1 sp, 1 gr, 15 sp, 1 gr, 2 sp, 1 gr, 8 sp, 7 gr, 1 sp, 1 gr,



1 sp, 2 gr, 1 sp, 2 gr, 1 sp, 3 gr, 1 sp, 10 gr, 4 sp, 1 gr, 8 sp, 4 gr, 1 sp, 2 gr, 1 sp, 3 gr, 10 sp, 5 gr, 1 sp,

4th row: 1 sp, 1 gr, 1 sp, 2 gr, 10 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 7 gr, 12 sp, 11 gr, 1 sp, 3 gr, 1 sp, 5 gr, 1 sp, 2 gr, 3 sp, 1 gr, 3 sp, 1 gr, 3 sp, 1 gr, 2 sp, 11 sp, 1 gr, 1 sp,

5th row: 2 sp, 1 gr, 2 sp, 1 gr, 7 sp, 3 gr, 2 sp, 2 gr, 2 sp, 1 gr, 2 sp, 2 gr, 2 sp, 3 gr, 1 sp, 4 gr, 1 sp, 3 gr, 1 sp, 11 gr, 1 sp, 2 gr, 10 sp, 6 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 1 gr, 9 sp, 1 gr, 2 sp, 1 gr, 2 sp,

6th row: 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 1 gr, 8 sp, 2 gr, 1 sp, 4 gr, 1 sp, 5 gr, 5 sp, 7 gr, 1 sp, 20 gr, 2 sp, 4 gr, 2 sp, 5 gr, 2 sp, 4 gr, 7 sp, 1 gr, 1 sp, 2 gr, 1 sp, 1 gr, 1 sp,

7th row: 2 sp, 1 gr, 2 sp, 1 gr, 9 sp, 5 gr, 5 sp, 5 gr, 3 sp, 3 gr, 1 sp, 3 gr, 1 sp, 11 gr, 1 sp, 10 gr, 4 sp, 3 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 2 sp, 1 sp, 1 sp, 1 gr, 8 sp, 1 gr, 2 sp, 1 gr, 2 sp,

8th row: 1 sp, 1 gr, 12 sp, 1 gr, 1 sp, 3 gr, 1 sp, 3 gr, 1 sp, 1 gr, 5 sp, 3 gr, 3 sp, 5 gr, 1 sp, 18 gr, 1 sp, 1 gr, 1 sp, 1 gr, 2 sp, 11 gr, 15 sp, 1 gr, 1 sp,

4 sp, 2 gr, 1 sp, 1 gr, 1 sp, 13 gr, 1 sp, 5 gr, 1 sp, 14 gr, 1 sp, 2 gr, 16 sp, 1 gr, 1 sp, 1 gr, 1 sp,

14th row: 2 sp, 2 gr, 1 sp, 1 gr, 13 sp, 2 gr, 3 sp, 15 gr, 1 sp, 4 gr, 1 sp, 14 gr, 2 sp, 1 gr, 1 sp, 5 gr, 1 sp, 3 gr, 2 sp, 2 gr, 1 sp, 2 gr, 9 sp, 1 gr, 1 sp, 2 gr, 2 sp,

15th row: 1 sp, 2 gr, 1 sp, 1 gr, 1 sp, 1 gr, 9 sp, 2 gr, 1 sp, 2 gr, 2 sp, 3 gr, 1 sp, 3 gr, 1 sp, 2 gr, 2 sp, 2 gr, 1 sp, 11 gr, 1 sp, 4 gr, 1 sp, 3 gr, 1 sp, 11 gr, 1 sp, 1 gr, 1 sp, 2 gr, 12 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp,

16th row: 2 sp, 2 gr, 1 sp, 1 gr, 7 sp, 1 gr, 6 sp, 2 gr, 2 sp, 12 gr, 1 sp, 6 gr, 1 sp, 1 gr, 1 sp, 13 gr, 1 sp, 4 gr, 1 sp, 2 gr, 1 sp, 3 gr, 2 sp, 3 gr, 2 sp, 2 gr, 8 sp, 1 gr, 1 sp, 2 gr, 2 sp,

17th row: 1 sp, 1 gr, 1 sp, 1 gr, 10 sp, 2 gr, 2 sp, 1 gr, 1 sp, 1 gr, 2 sp, 4 gr, 2 sp, 2 gr, 1 sp, 3 gr, 1 sp, 4 gr, 1 sp, 5 gr, 2 sp, 1 gr, 1 sp, 4 gr, 1 sp, 2 gr, 1 sp, 2 gr, 1 sp, 10 gr, 4 sp, 1 gr, 3 sp, 3 gr, 8 sp, 1 gr, 1 sp, 1 gr, 1 sp,

4 gr, 1 sp, 1 gr, 1 sp, 5 gr, 6 sp, 1 gr, 2 sp, 3 gr, 6 sp, 2 gr, 1 sp, 1 gr, 1 sp,

22nd row: 1 sp, 1 gr, 13 sp, 1 gr, 8 sp, 4 gr, 1 sp, 2 gr, 1 sp, 2 gr, 1 sp, 5 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 3 gr, 2 sp, 3 gr, 1 sp, 1 gr, 2 sp, 3 gr, 1 sp, 8 gr, 2 sp, 2 gr, 18 sp, 1 gr, 1 sp,

23rd row: 2 sp, 1 gr, 2 sp, 1 gr, 5 sp, 4 gr, 3 sp, 2 gr, 5 sp, 6 gr, 1 sp, 5 gr, 1 sp, 1 gr, 2 sp, 4 gr, 3 sp, 1 gr, 1 sp, 2 gr, 1 sp, 1 gr, 2 sp, 4 gr, 1 sp, 1 gr, 1 sp, 7 gr, 8 sp, 1 gr, 9 sp, 1 gr, 2 sp, 1 gr, 2 sp,

24th row: 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 1 gr, 8 sp, 3 gr, 7 sp, 7 gr, 1 sp, 5 gr, 1 sp, 5 gr, 1 sp, 6 gr, 2 sp, 1 gr, 2 sp, 4 gr, 2 sp, 1 gr, 2 sp, 4 gr, 6 sp, 2 gr, 1 sp, 4 gr, 5 sp, 1 gr, 1 sp, 2 gr, 1 sp, 1 gr, 1 sp,

25th row: 2 sp, 1 gr, 2 sp, 1 gr, 7 sp, 4 gr, 1 sp, 1 gr, 7 sp, 8 gr, 1 sp, 5 gr, 2 sp, 1 gr, 2 sp, 5 gr, 1 sp, 5 gr, 1 sp, 4 gr, 1 sp, 7 gr, 6 sp, 2 gr, 1 sp, 3 gr, 7 sp, 1 gr, 2 sp, 1 gr, 2 sp,

26th row: 1 sp, 1 gr, 10 sp, 2 gr, 1 sp, 1 gr, 10 sp, 5 gr, 1 sp, 5 gr, 2 sp, 3 gr, 2 sp, 3 gr, 2 sp, 1 gr, 2 sp,

1 sp, 1 gr, 1 sp, 1 gr, 2 sp, 4 gr, 1 sp, 8 gr, 1 sp, 5 gr, 8 sp, 2 gr, 5 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr,

31st row: 1 sp, 1 gr, 1 sp, 1 gr, 6 sp, 4 gr, 1 sp, 4 gr, 2 sp, 1 gr, 1 sp, 1 gr, 5 sp, 1 gr, 2 sp, 4 gr, 2 sp, 8 gr, 1 sp, 5 gr, 1 sp, 1 gr, 1 sp, 5 gr, 10 sp, 2 gr, 14 sp, 1 gr, 1 sp, 1 gr, 1 sp,

32nd row: 2 sp, 2 gr, 1 sp, 1 gr, 26 sp, 2 gr, 1 sp, 2 gr, 1 sp, 1 gr, 2 sp, 6 gr, 1 sp, 2 gr, 7 sp, 1 gr, 3 sp, 4 gr, 9 sp, 3 gr, 1 sp, 1 gr, 2 sp, 2 gr, 5 sp, 1 gr, 1 sp, 2 gr, 2 sp,

33rd row: 1 sp, 2 gr, 1 sp, 1 gr, 1 sp, 1 gr, 8 sp, 1 gr, 1 gr, 1 sp, 3 gr, 9 sp, 4 gr, 12 sp, 1 gr, 3 sp, 5 gr, 2 sp, 2 gr, 29 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp,

34th row: 2 sp, 2 gr, 1 sp, 1 gr, 30 sp, 3 gr, 1 sp, 4 gr, 18 sp, 4 gr, 7 sp, 3 gr, 1 sp, 1 gr, 1 sp, 1 gr, 8 sp, 1 gr, 1 sp, 2 gr, 2 sp,

35th row: 1 sp, 1 gr, 1 sp, 1 gr, 10 sp, 1 gr, 1 sp, 1 gr, 11 sp, 3 gr, 8 sp, 2 gr, 10 sp, 4 gr, 1 sp, 1 gr,



18 sp, 1 gr, 1 sp, 1 gr, 12 sp, 1 gr,  
1 sp, 1 gr, 1 sp,  
36th row: 1 sp, 1 gr, 12 sp, 2 gr,  
1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr,  
7 sp, 6 gr, 2 sp, 1 gr, 1 sp, 4 gr,  
9 sp, 2 gr, 1 sp, 3 gr, 5 sp, 3 gr,  
3 sp, 1 gr, 6 sp, 1 gr, 3 sp, 2 gr,  
10 sp, 1 gr, 1 sp,  
37th row: 2 sp, 1 gr, 2 sp, 1 gr,  
5 sp, 5 gr, 2 sp, 1 gr, 3 sp, 3 gr,  
3 sp, 4 gr, 2 sp, 3 gr, 1 sp, 1 gr,  
1 sp, 2 gr, 6 sp, 2 gr, 2 sp, 3 gr,  
1 sp, 11 gr, 3 sp, 1 gr, 1 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 1 gr, 10 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
38th row: 2 sp, 4 gr, 11 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 15 gr,  
1 sp, 2 gr, 1 sp, 4 gr, 4 sp, 2 gr,  
2 sp, 5 gr, 2 sp, 4 gr, 4 sp, 2 gr,  
1 sp, 2 gr, 3 sp, 2 gr, 1 sp, 1 gr,  
1 sp, 1 gr, 4 sp, 4 gr, 2 sp,  
39th row: 1 sp, 1 gr, 1 sp, 2 gr,  
5 sp, 1 gr, 4 sp, 1 gr, 2 sp, 1 gr,  
2 sp, 1 gr, 6 sp, 5 gr, 1 sp, 4 gr,  
1 sp, 4 gr, 4 sp, 4 gr, 1 sp, 1 gr, 1 sp,  
12 gr, 1 sp, 4 gr, 1 sp, 2 gr, 1 sp, 1 gr,  
13 sp, 2 gr, 1 sp, 1 gr, 1 sp,  
40th row: 1 sp, 1 gr, 13 sp, 2 gr,  
1 sp, 4 gr, 1 sp, 5 gr, 2 sp, 10 gr,  
1 sp, 2 gr, 1 sp, 3 gr, 4 sp, 3 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 5 gr,  
6 sp, 1 gr, 7 sp, 1 gr, 2 sp, 1 gr,  
9 sp, 1 gr, 1 sp,  
41st row: 2 sp, 1 gr, 2 sp, 1 gr,  
6 sp, 2 gr, 3 sp, 4 gr, 2 sp, 1 gr,  
5 sp, 4 gr, 1 sp, 3 gr, 1 sp, 3 gr,  
1 sp, 1 gr, 4 sp, 6 gr, 1 sp, 9 gr,  
1 sp, 8 gr, 1 sp, 2 gr, 1 sp, 1 gr,  
1 sp, 2 gr, 8 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
42nd row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 9 sp, 3 gr, 2 sp, 10 gr,  
1 sp, 2 gr, 1 sp, 11 gr, 6 sp, 1 gr,  
2 sp, 9 gr, 1 sp, 2 gr, 3 sp, 1 gr,  
2 sp, 6 gr, 5 sp, 1 gr, 2 sp, 1 gr,  
1 sp, 2 gr, 1 sp, 1 gr, 1 sp,  
43rd row: 2 sp, 1 gr, 2 sp, 1 gr,  
3 sp, 2 gr, 2 sp, 9 gr, 3 sp, 4 gr,  
1 sp, 7 gr, 2 sp, 3 gr, 8 sp, 3 gr,  
2 sp, 5 gr, 1 sp, 8 gr, 1 sp, 3 gr,  
15 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
44th row: 1 sp, 1 gr, 13 sp, 4 gr,  
1 sp, 5 gr, 3 sp, 3 gr, 1 sp, 6 gr,  
6 sp, 3 gr, 6 sp, 4 gr, 2 sp, 12 gr,  
1 sp, 5 gr, 1 sp, 7 gr, 7 sp, 1 gr,  
1 sp,  
45th row: 1 sp, 1 gr, 1 sp, 2 gr,  
4 sp, 8 gr, 1 sp, 5 gr, 1 sp, 10 gr,  
1 sp, 3 gr, 8 sp, 4 gr, 1 sp, 5 gr,  
1 sp, 3 gr, 1 sp, 1 gr, 1 sp, 12 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 9 sp, 2 gr,  
1 sp, 1 gr, 1 sp,  
46th row: 2 sp, 4 gr, 8 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp,  
3 gr, 1 sp, 3 gr, 1 sp, 2 gr, 1 sp,  
8 gr, 1 sp, 6 gr, 5 sp, 3 gr, 2 sp,  
1 gr, 1 sp, 8 gr, 1 sp, 6 gr, 2 sp,  
7 gr, 3 sp, 4 gr, 2 sp,  
47th row: 2 sp, 1 gr, 2 sp, 1 gr,  
4 sp, 1 gr, 6 sp, 1 gr, 1 sp, 13 gr,  
1 sp, 4 gr, 1 sp, 1 gr, 1 sp, 1 gr,  
4 sp, 1 gr, 2 sp, 4 gr, 1 sp, 8 gr,  
3 sp, 3 gr, 4 sp, 3 gr, 1 sp, 1 gr,  
1 sp, 2 gr, 1 sp, 1 gr, 7 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
48th row: 1 sp, 1 gr, 11 sp, 3 gr,  
1 sp, 2 gr, 1 sp, 3 gr, 3 sp, 3 gr,  
1 sp, 1 gr, 3 sp, 6 gr, 1 sp, 4 gr,  
7 sp, 1 gr, 1 sp, 1 gr, 2 sp, 2 gr,  
1 sp, 1 gr, 1 sp, 13 gr, 1 sp, 2 gr,  
14 sp, 1 gr, 1 sp,  
49th row: 1 sp, 1 gr, 1 sp, 1 gr,  
11 sp, 4 gr, 1 sp, 11 gr, 1 sp, 1 gr,  
3 sp, 2 gr, 2 sp, 1 gr, 8 sp, 5 gr,  
1 sp, 4 gr, 3 sp, 2 gr, 1 sp, 3 gr,  
3 sp, 4 gr, 1 sp, 2 gr, 1 sp, 2 gr,  
9 sp, 1 gr, 1 sp, 1 gr, 1 sp,  
50th row: 2 sp, 2 gr, 1 sp, 1 gr,  
8 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 1 sp, 3 gr, 1 sp, 2 gr,  
1 sp, 2 gr, 7 sp, 5 gr, 11 sp, 2 gr,  
3 sp, 1 gr, 4 sp, 8 gr, 1 sp, 5 gr,  
9 sp, 1 gr, 1 sp, 2 gr, 2 sp,  
51st row: 1 sp, 2 gr, 1 sp, 1 gr,  
1 sp, 1 gr, 3 sp, 1 gr, 3 sp, 4 gr,  
1 sp, 2 gr, 2 sp, 4 gr, 9 sp, 1 gr,  
15 sp, 5 gr, 5 sp, 1 gr, 3 sp, 3 gr,  
3 sp, 4 gr, 1 sp, 3 gr, 7 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 1 sp,  
52nd row: 2 sp, 2 gr, 1 sp, 1 gr,  
9 sp, 3 gr, 1 sp, 2 gr, 6 sp, 4 gr,  
44 sp, 5 gr, 2 sp, 2 gr, 4 sp, 1 gr,  
1 sp, 2 gr, 2 sp,  
53rd row: 1 sp, 1 gr, 1 sp, 1 gr,  
6 sp, 2 gr, 1 sp, 5 gr, 7 sp, 1 gr,  
30 sp, 1 gr, 3 sp, 5 gr, 10 sp, 3 gr,  
12 sp, 1 gr, 1 sp, 1 gr, 1 sp,  
54th row: 1 sp, 1 gr, 26 sp, 1 gr,

2 sp, 7 gr, 30 sp, 1 gr, 1 sp, 4 gr,  
3 sp, 7 gr, 8 sp, 1 gr, 1 sp,  
55th row: 2 sp, 1 gr, 2 sp, 1 gr,  
4 sp, 6 gr, 3 sp, 6 gr, 24 sp, 1 gr, 6 sp,  
5 gr, 2 sp, 3 gr, 22 sp, 1 gr, 2 sp, 1 gr,  
2 sp,  
56th row: 2 sp, 4 gr, 23 sp, 1 gr,  
4 sp, 3 gr, 7 sp, 2 gr, 6 sp, 2 gr,  
13 sp, 3 gr, 1 sp, 4 gr, 6 sp, 2 gr,  
5 sp, 5 gr, 1 sp,  
57th row: 1 sp, 1 gr, 2 sp, 1 gr,  
12 sp, 5 gr, 1 sp, 1 gr, 1 sp, 3 gr,  
13 sp, 2 gr, 5 sp, 3 gr, 6 sp, 2 gr,  
30 sp, 2 gr, 1 sp, 1 gr, 1 sp,  
58th row: 1 sp, 1 gr, 33 sp, 1 gr,  
7 sp, 2 gr, 1 sp, 5 gr, 15 sp, 3 gr,  
1 sp, 1 gr, 2 sp, 3 gr, 12 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
59th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 15 sp, 1 gr, 1 sp, 5 gr,  
12 sp, 2 gr, 5 sp, 2 gr, 38 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
60th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 32 sp, 1 gr, 3 sp, 1 gr,  
2 sp, 2 gr, 2 sp, 1 gr, 2 sp, 2 gr,  
10 sp, 5 gr, 1 sp, 1 gr, 16 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
61st row: 1 sp, 1 gr, 18 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 2 gr,  
9 sp, 2 gr, 3 sp, 2 gr, 1 sp, 2 gr,  
3 sp, 1 gr, 2 sp, 2 gr, 32 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
62nd row: 1 sp, 1 gr, 30 sp, 2 gr,  
4 sp, 2 gr, 1 sp, 1 gr, 7 sp, 1 gr,  
4 sp, 2 gr, 8 sp, 2 gr, 2 sp, 1 gr,  
3 sp, 1 gr, 5 sp, 1 gr, 10 sp, 2 gr,  
1 sp, 1 gr, 1 sp,  
63rd row: 2 sp, 4 gr, 9 sp, 2 gr,  
4 sp, 1 gr, 16 sp, 1 gr, 13 sp, 1 gr,  
1 sp, 1 gr, 5 sp, 3 gr, 26 sp, 2 gr,  
1 sp, 1 gr, 1 sp,  
64th row: 2 sp, 4 gr, 21 sp, 1 gr,  
3 sp, 2 gr, 7 sp, 1 gr, 1 sp, 1 gr,  
2 sp, 2 gr, 25 sp, 2 gr, 1 sp, 3 gr,  
1 sp, 1 gr, 8 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
65th row: 1 sp, 1 gr, 11 sp, 3 gr,  
1 sp, 4 gr, 1 sp, 1 gr, 23 sp, 2 gr,  
5 sp, 1 gr, 9 sp, 1 gr, 2 sp, 2 gr,  
5 sp, 1 gr, 6 sp, 2 gr, 6 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
66th row: 1 sp, 1 gr, 9 sp, 1 gr,  
2 sp, 1 gr, 6 sp, 2 gr, 3 sp, 2 gr,  
1 sp, 1 gr, 10 sp, 1 gr, 5 sp, 3 gr,  
18 sp, 1 gr, 3 sp, 1 gr, 1 sp, 1 gr,  
1 sp, 3 gr, 1 sp, 1 gr, 10 sp, 1 gr,  
1 sp, 1 gr, 1 sp,  
67th row: 2 sp, 2 gr, 1 sp, 1 gr,  
9 sp, 2 gr, 3 sp, 1 gr, 2 sp, 4 gr,  
18 sp, 5 gr, 3 sp, 1 gr, 10 sp, 1 gr,  
1 sp, 1 gr, 4 sp, 3 gr, 6 sp, 1 gr,  
2 sp, 1 gr, 6 sp, 1 gr, 1 sp, 1 gr, 1 sp,  
68th row: 2 sp, 2 gr, 1 sp, 1 gr,  
4 sp, 1 gr, 9 sp, 2 gr, 6 sp, 1 gr,  
9 sp, 2 gr, 2 sp, 7 gr, 7 sp, 2 gr,  
8 sp, 5 gr, 2 sp, 1 gr, 4 sp, 1 sp,  
8 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp,  
69th row: 2 sp, 2 gr, 1 sp, 1 gr,  
14 sp, 1 gr, 3 sp, 2 gr, 1 sp, 1 gr,  
6 sp, 2 gr, 2 sp, 1 gr, 7 sp, 8 gr,  
1 sp, 2 gr, 8 sp, 1 gr, 4 sp, 2 gr,  
11 sp, 1 gr, 3 sp, 1 gr, 1 sp, 1 gr,  
1 sp, 2 gr, 1 sp,  
70th row: 2 sp, 2 gr, 1 sp, 1 gr,  
4 sp, 1 gr, 4 sp, 1 gr, 8 sp, 3 gr,  
1 sp, 1 gr, 7 sp, 2 gr, 1 sp, 8 gr,  
7 sp, 1 gr, 3 sp, 1 gr, 1 sp, 1 gr,  
4 sp, 1 gr, 1 sp, 2 gr, 4 sp, 2 gr,  
1 sp, 1 gr, 13 sp, 1 gr, 1 sp, 1 gr,  
1 sp,  
71st row: 1 sp, 1 gr, 14 sp, 4 gr,  
1 sp, 1 gr, 3 sp, 1 gr, 7 sp, 1 gr,  
3 sp, 3 gr, 8 sp, 7 gr, 1 sp, 2 gr,  
7 sp, 2 gr, 3 sp, 1 gr, 7 sp, 2 gr,  
2 sp, 1 gr, 7 sp, 1 gr, 1 sp, 1 gr, 1 sp,  
72nd row: 1 sp, 1 gr, 9 sp, 1 gr,  
2 sp, 2 gr, 3 sp, 2 gr, 1 sp, 1 gr,  
1 sp, 1 gr, 3 sp, 1 gr, 6 sp, 2 gr,  
1 sp, 8 gr, 8 sp, 4 gr, 1 sp, 2 gr,  
11 sp, 1 gr, 2 sp, 2 gr, 11 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
73rd row: 2 sp, 4 gr, 15 sp, 1 gr,  
11 sp, 3 gr, 1 sp, 2 gr, 8 sp, 1 gr,  
1 sp, 7 gr, 1 sp, 2 gr, 5 sp, 1 gr,  
2 sp, 4 gr, 1 sp, 4 gr, 3 sp, 1 gr,  
1 sp, 1 gr, 6 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
74th row: 2 sp, 4 gr, 7 sp, 1 gr,  
4 sp, 2 gr, 1 sp, 7 gr, 2 sp, 1 gr, 3 sp,  
3 gr, 1 sp, 4 gr, 1 sp, 1 gr, 2 sp, 1 gr,  
9 sp, 4 gr, 11 sp, 1 gr, 17 sp, 2 gr,  
1 sp, 1 gr, 1 sp,  
75th row: 1 sp, 1 gr, 8 sp, 1 gr,  
1 sp, 3 gr, 2 sp, 1 gr, 8 sp, 1 gr,  
8 sp, 3 gr, 1 sp, 7 gr, 2 sp, 2 gr,  
1 sp, 1 gr, 1 sp, 4 gr, 4 sp, 2 gr, 1 sp,  
4 gr, 2 sp, 2 gr, 5 sp, 2 gr, 1 sp,  
1 gr, 1 sp,  
76th row: 1 sp, 1 gr, 9 sp, 3 gr,

12 sp, 3 gr, 2 sp, 6 gr, 1 sp, 5 gr,  
1 sp, 6 gr, 5 sp, 1 gr, 8 sp, 8 gr,  
3 sp, 3 gr, 10 sp, 1 gr, 2 sp, 1 gr,  
2 sp,  
77th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 8 sp, 1 gr, 1 sp, 3 gr,  
1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 4 gr,  
4 sp, 1 gr, 4 sp, 1 gr, 6 sp, 4 gr,  
2 sp, 5 gr, 1 sp, 3 gr, 1 sp, 2 gr,  
2 sp, 3 gr, 6 sp, 1 gr, 13 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
78th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 11 sp, 1 gr, 1 sp, 4 gr,  
2 sp, 2 gr, 1 sp, 14 gr, 3 sp, 2 gr,  
8 sp, 1 gr, 2 sp, 3 gr, 4 sp, 2 gr,  
1 sp, 1 gr, 2 sp, 1 gr, 1 sp, 2 gr,  
2 sp, 2 gr, 8 sp, 1 gr, 2 sp, 1 gr,  
2 sp,  
79th row: 1 sp, 1 gr, 12 sp, 1 gr,  
3 sp, 1 gr, 1 sp, 1 gr, 3 sp, 2 gr,  
7 sp, 2 gr, 2 sp, 1 gr, 1 sp, 1 gr,  
11 sp, 15 gr, 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 12 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
80th row: 1 sp, 1 gr, 15 sp, 3 gr,  
1 sp, 5 gr, 1 sp, 16 gr, 10 sp, 3 gr,  
1 sp, 1 gr, 1 sp, 1 gr, 7 sp, 2 gr,  
5 sp, 1 gr, 1 sp, 1 gr, 2 sp, 1 gr,  
9 sp, 2 gr, 1 sp, 1 gr, 1 sp,  
81st row: 2 sp, 4 gr, 9 sp, 5 gr,  
5 sp, 1 gr, 1 sp, 2 gr, 5 sp, 2 gr,  
1 sp, 3 gr, 10 sp, 1 gr, 1 sp, 15 gr,  
1 sp, 4 gr, 1 sp, 1 gr, 1 sp, 2 gr,  
12 sp, 2 gr, 1 sp, 1 gr, 1 sp,  
82nd row: 2 sp, 4 gr, 11 sp, 1 gr,  
1 sp, 2 gr, 1 sp, 3 gr, 1 sp, 1 gr,  
1 sp, 13 gr, 3 sp, 1 gr, 15 sp, 6 gr,  
1 sp, 1 gr, 1 sp, 1 gr, 5 sp, 3 gr,  
10 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
83rd row: 1 sp, 1 gr, 21 sp, 2 gr,  
1 sp, 1 gr, 2 sp, 2 gr, 1 sp, 1 gr,  
5 sp, 16 gr, 2 sp, 2 gr, 1 sp, 2 gr,  
11 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
84th row: 1 sp, 1 gr, 16 sp, 2 gr,  
2 sp, 2 gr, 1 sp, 11 gr, 10 sp, 1 gr,  
13 sp, 3 gr, 3 sp, 1 gr, 2 sp, 3 gr,  
18 sp, 1 gr, 1 sp, 1 gr, 1 sp,  
85th row: 2 sp, 2 gr, 1 sp, 1 gr,  
17 sp, 1 gr, 3 sp, 2 gr, 5 sp, 3 gr,  
8 sp, 2 gr, 10 sp, 1 gr, 1 sp, 17 gr,  
14 sp, 1 gr, 1 sp, 1 gr, 1 sp,  
86th row: 2 sp, 2 gr, 1 sp, 1 gr,  
13 sp, 2 gr, 2 sp, 1 gr, 3 sp, 3 gr,  
2 sp, 1 gr, 3 sp, 1 gr, 12 sp, 2 gr,  
6 sp, 1 gr, 6 sp, 1 gr, 1 sp, 1 gr,  
20 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp,  
87th row: 2 sp, 2 gr, 1 sp, 1 gr,  
21 sp, 1 gr, 2 sp, 1 gr, 3 sp, 10 gr,  
12 sp, 1 gr, 5 sp, 5 gr, 4 sp, 2 gr,  
14 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp,  
88th row: 2 sp, 2 gr, 1 sp, 1 gr,  
22 sp, 7 gr, 3 sp, 3 gr, 12 sp, 1 gr,  
8 sp, 1 gr, 4 sp, 1 gr, 1 sp, 1 gr,  
4 sp, 1 gr, 15 sp, 1 gr, 1 sp, 1 gr,  
1 sp,  
89th row: 1 sp, 1 gr, 12 sp, 2 gr,  
2 sp, 3 gr, 4 sp, 1 gr, 6 sp, 3 gr,  
6 sp, 3 gr, 8 sp, 1 gr, 1 sp, 11 gr,  
25 sp, 1 gr, 1 sp, 1 gr, 1 sp,  
90th row: 1 sp, 1 gr, 22 sp, 1 gr,  
1 sp, 3 gr, 2 sp, 11 gr, 6 sp, 3 gr,  
10 sp, 1 gr, 5 sp, 1 gr, 1 sp, 1 gr,  
3 sp, 2 gr, 2 sp, 4 gr, 7 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
91st row: 2 sp, 4 gr, 7 sp, 1 gr,  
3 sp, 1 gr, 1 sp, 1 gr, 13 sp, 1 gr,  
9 sp, 1 gr, 2 sp, 6 gr, 1 sp, 2 gr,  
1 sp, 4 gr, 5 sp, 4 gr, 1 sp, 1 gr,  
17 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
92nd row: 2 sp, 4 gr, 17 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 20 sp, 1 gr,  
1 sp, 2 gr, 7 sp, 1 gr, 14 sp, 1 gr,  
13 sp, 2 gr, 1 sp, 1 gr, 1 sp,  
93rd row: 1 sp, 1 gr, 14 sp, 3 gr,  
11 sp, 2 gr, 1 sp, 1 gr, 6 sp, 6 gr,  
19 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 sp,  
1 sp, 1 gr, 17 sp, 2 gr, 1 sp, 1 sp, 1 sp,  
94th row: 1 sp, 1 gr, 14 sp, 1 gr,  
5 sp, 2 gr, 1 sp, 1 gr, 1 sp, 1 gr,  
3 sp, 3 gr, 14 sp, 2 gr, 2 sp, 1 gr,  
6 sp, 1 gr, 1 sp, 5 gr, 4 sp, 3 gr,  
1 sp, 1 gr, 1 sp, 3 gr, 9 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
95th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 8 sp, 1 gr, 3 sp, 2 gr,  
3 sp, 1 gr, 4 sp, 2 gr, 1 sp, 1 gr,  
1 sp, 3 gr, 6 sp, 3 gr, 7 sp, 1 gr,  
7 sp, 3 gr, 3 sp, 1 gr, 1 sp, 2 gr,  
6 sp, 1 gr, 10 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
96th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 9 sp, 1 gr, 7 sp, 1 gr,  
5 sp, 1 gr, 8 sp, 2 gr, 7 sp, 1 gr,  
5 sp, 2 gr, 1 sp, 1 gr, 1 sp, 2 gr,  
5 sp, 1 gr, 5 sp, 1 gr, 13 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
97th row: 1 sp, 1 gr, 16 sp, 1 gr,

4 sp, 1 gr, 1 sp, 1 gr, 5 sp, 1 gr,  
2 sp, 1 gr, 1 sp, 3 gr, 4 sp, 1 gr,  
4 sp, 3 gr, 3 sp, 1 gr, 5 sp, 5 gr,  
11 sp, 1 gr, 11 sp, 1 gr, 2 sp, 1 gr,  
2 sp,  
98th row: 1 sp, 1 gr, 12 sp, 3 gr,  
1 sp, 1 gr, 1 sp, 1 gr, 6 sp, 2 gr,  
2 sp, 1 gr, 2 sp, 2 gr, 1 sp, 2 gr,  
3 sp, 2 gr, 2 sp, 1 gr, 7 sp, 4 gr,  
1 sp, 1 gr, 9 sp, 1 gr, 5 sp, 1 gr,  
13 sp, 2 gr, 1 sp, 1 gr, 1 sp,  
99th row: 2 sp, 4 gr, 12 sp, 1 gr,  
15 sp, 1 gr, 1 sp, 2 gr, 8 sp, 1 gr,  
2 sp, 4 gr, 1 sp, 1 gr, 2 sp, 1 gr,  
3 sp, 2 gr, 4 sp, 1 gr, 4 sp, 2 gr,  
1 sp, 1 gr, 2 sp, 3 gr, 8 sp, 2 gr,  
1 sp, 1 gr, 1 sp,  
100th row: 2 sp, 4 gr, 13 sp, 1 gr,  
5 sp, 1 gr, 5 sp, 1 gr, 5 sp, 1 gr,  
2 sp, 2 gr, 1 sp, 1 gr, 3 sp, 1 gr,  
7 sp, 2 gr, 3 sp, 1 gr, 4 sp, 1 gr,  
5 sp, 1 gr, 3 sp, 1 gr, 1 sp, 2 gr,  
9 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
101st row: 1 sp, 1 gr, 12 sp, 1 gr,  
1 sp, 2 gr, 1 sp, 1 gr, 2 sp, 2 gr,  
3 sp, 1 gr, 5 sp, 1 gr, 13 sp, 2 gr,  
2 sp, 2 gr, 3 sp, 1 gr, 5 sp, 1 gr,  
3 sp, 2 gr, 1 sp, 1 gr, 4 sp, 1 gr,  
13 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
102nd row: 1 sp, 1 gr, 14 sp, 1 gr,  
2 sp, 1 gr, 3 sp, 1 gr, 1 sp, 4 gr,  
7 sp, 1 gr, 1 sp, 1 gr, 2 sp, 3 gr,  
2 sp, 1 gr, 12 sp, 1 gr, 1 sp, 1 gr,  
3 sp, 2 gr, 3 sp, 2 gr, 2 sp, 1 gr,  
2 sp, 2 gr, 11 sp, 1 gr, 1 sp, 1 gr,  
1 sp,  
103rd row: 2 sp, 2 gr, 1 sp, 1 gr,  
14 sp, 1 gr, 2 sp, 1 gr, 4 sp, 1 gr, 1 sp,  
3 gr, 15 sp, 4 gr, 3 sp, 1 gr, 10 sp,  
1 gr, 3 sp, 1 gr, 3 sp, 1 gr, 1 sp, 2 gr,  
12 sp, 1 gr, 1 sp, 1 gr, 1 sp,  
104th row: 2 sp, 2 gr, 1 sp, 1 gr,  
10 sp, 3 gr, 1 sp, 1 gr, 1 sp, 1 gr,  
15 sp, 1 gr, 4 sp, 2 gr, 17 sp, 3 gr,  
6 sp, 2 gr, 14 sp, 1 gr, 1 sp, 1 gr,  
1 sp, 2 gr, 1 sp,  
105th row: 2 sp, 2 gr, 1 sp, 1 gr,  
12 sp, 2 gr, 3 sp, 10 gr, 22 sp, 1 gr,  
15 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr,  
2 sp, 1 gr, 7 sp, 1 gr, 1 sp, 1 gr,  
1 sp, 2 gr, 1 sp,  
106th row: 2 sp, 2 gr, 1 sp, 1 gr,  
9 sp, 2 gr, 1 sp, 1 gr, 2 sp, 2 gr,  
9 sp, 1 gr, 4 sp, 1 gr, 1 sp, 2 gr,  
20 sp, 3 gr, 2 sp, 1 gr, 4 sp, 6 gr,  
13 sp, 1 gr, 1 sp, 1 gr, 1 sp,  
107th row: 1 sp, 1 gr, 17 sp, 3 gr,  
5 sp, 1 gr, 3 sp, 2 gr, 9 sp, 2 gr,  
9 sp, 2 gr, 1 sp, 1 gr, 5 sp, 1 gr,  
5 sp, 1 gr, 2 sp, 1 gr, 18 sp, 1 gr,  
1 sp, 1 gr, 1 sp,  
108th row: 1 sp, 1 gr, 20 sp, 1 gr,  
1 sp, 3 gr, 5 sp, 1 gr, 3 sp, 1 gr,  
2 sp, 1 gr, 1 sp, 1 gr, 7 sp, 1 gr,  
1 sp, 3 gr, 6 sp, 3 gr, 4 sp, 1 gr,  
14 sp, 1 gr, 5 sp, 1 gr, 2 sp, 1 gr,  
2 sp,  
109th row: 2 sp, 4 gr, 5 sp, 2 gr,  
13 sp, 1 gr, 4 sp, 3 gr, 5 sp, 2 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 7 sp, 1 gr,  
4 sp, 3 gr, 7 sp, 2 gr, 1 sp, 1 gr,  
2 sp, 1 gr, 13 sp, 1 gr, 2 sp, 1 gr,  
2 sp,  
110th row: 2 sp, 4 gr, 12 sp, 3 gr,  
1 sp, 1 gr, 1 sp, 1 gr, 22 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 5 gr, 3 sp, 2 gr,  
1 sp, 1 gr, 4 sp, 1 gr, 12 sp, 3 gr,  
6 sp, 2 gr, 1 sp, 1 gr, 1 sp,  
111th row: 1 sp, 1 gr, 9 sp, 10 gr,  
6 sp, 2 gr, 3 sp, 4 gr, 2 sp, 4 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 23 sp, 1 gr,  
1 sp, 5 gr, 12 sp, 2 gr, 1 sp, 1 gr,  
1 sp,  
112th row: 1 sp, 1 gr, 17 sp, 2 gr,  
2 sp, 1 gr, 23 sp, 1 gr, 1 sp, 3 gr,  
1 sp, 3 gr, 1 sp, 5 gr, 2 sp, 3 gr,  
4 sp, 12 gr, 5 sp, 1 gr, 2 sp, 1 gr,  
2 sp,  
113th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 4 sp, 13 gr, 3 sp, 3 gr,  
3 sp, 5 gr, 1 sp, 1 gr, 1 sp, 1 gr,  
3 sp, 2 gr, 18 sp, 1 gr, 3 sp, 1 gr,  
18 sp, 1 gr, 2 sp, 1 sp, 1 gr, 2 sp,  
114th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 17 sp, 1 gr, 2 sp, 3 gr,  
18 sp, 4 gr, 1 sp, 2 gr, 1 sp, 4 gr,  
1 sp, 2 gr, 6 sp, 13 gr, 6 sp, 1 gr,  
2 sp, 1 gr, 2 sp,  
115th row: 1 sp, 1 gr, 13 sp, 10 gr,  
1 sp, 9 gr, 1 sp, 5 gr, 3 sp, 2 gr,  
12 sp, 1 gr, 5 sp, 3 gr, 1 sp, 1 gr,  
19 sp, 1 gr, 2 sp, 1 gr, 2 sp,  
116th row: 1 sp, 1 gr, 24 sp, 3 gr,  
5 sp, 2 gr, 13 sp, 4 gr, 2 sp, 12 gr,  
1 sp, 5 gr, 1 sp, 4 gr, 11 sp, 2 gr,  
1 sp, 1 gr, 1 sp,  
117th row: 2 sp, 4 gr, 15 sp, 5 gr,



## Crochet Lamp Shield



An Attractive Electric Light Shield

**S**MALL lights scattered about the house add to the comfort and cheer of home. So soothing to tired nerves is the effect of subdued lights, that many rooms are lighted entirely by lamps, large and small. The shade illustrated is for an electric lamp used in the bedrooms or reception hall. The plain, mahogany base is inexpensive and in good taste for almost any side table or desk.

The shield provides an attractive novelty without requiring the amount of material that must be used to cover the all-around shade. Made on a three-paneled frame,  $6\frac{1}{2}$  inches high by  $8\frac{1}{2}$  inches wide, it requires enough net to cover the frame and  $\frac{1}{4}$  yard of china silk of the shade desired. To this add 1 yard of guimpe and 15 inches of rose trimming, with the center lace medallion, which completes the materials. The making of shades is simple, but plenty of pins and careful measurement before cutting are necessary. Of the china silk cut narrow strips and wind the wires or use narrow silk tape which is not expensive and does not fray.

To these shirr the lining or stretch plain, as preferred. To the net sew the medallion, which may be of filet or filet crochet or other fine lace, cut the net away from the back and finish with a narrow hem.

Medallions shown on page thirteen made in fine thread would serve admirably for this shade.

Over the seam sew the rose trimming. Stretch the net plain and sew to the wires. Cover the edges with the guimpe trimming. This may be of all gold or as shown here, a combination of gold and the shade used to line the shield. Old rose sheds a warm and cheering glow.

1 sp, 1 gr, 3 sp, 4 gr, 1 sp, 4 gr,  
6 sp, 1 gr, 1 sp, 1 gr, 5 sp, 2 gr,  
1 sp, 2 gr, 12 sp, 1 gr, 1 sp, 1 gr,  
4 sp, 3 gr, 2 sp, 1 gr, 5 sp, 1 gr,  
1 sp, 1 gr, 1 sp,  
139th row: 2 sp, 2 gr, 1 sp, 1 gr,  
4 sp, 4 gr, 2 sp, 3 gr, 1 sp, 2 gr,  
13 sp, 2 gr, 1 sp, 1 gr, 4 sp, 3 gr,  
3 sp, 1 gr, 2 sp, 4 gr, 1 sp, 6 gr,  
3 sp, 3 gr, 5 sp, 3 gr, 1 sp, 2 gr,  
1 sp, 3 gr, 6 sp, 1 gr, 1 sp, 1 gr,  
1 sp,  
140th row: 2 sp, 2 gr, 1 sp, 1 gr,  
4 sp, 1 gr, 1 sp, 2 gr, 1 sp, 1 gr,  
1 sp, 7 gr, 1 sp, 3 gr, 1 sp, 9 gr,  
1 sp, 6 gr, 3 sp, 3 gr, 4 sp, 1 gr,  
16 sp, 2 gr, 2 sp, 3 gr, 2 sp, 2 gr,

4 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp,

141st row: 2 sp, 2 gr, 1 sp, 1 gr,  
9 sp, 2 gr, 4 sp, 1 gr, 3 sp, 1 gr,  
13 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 gr,  
5 sp, 4 gr, 1 sp, 4 gr, 1 sp, 4 gr,  
1 sp, 3 gr, 1 sp, 8 gr, 1 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 1 gr, 4 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 1 sp,

142nd row: 2 sp, 2 gr, 1 sp, 1 gr,  
5 sp, 2 gr, 1 sp, 1 gr, 1 sp, 6 gr,  
4 sp, 3 gr, 1 sp, 5 gr, 5 sp, 3 gr,  
9 sp, 1 gr, 1 sp, 1 gr, 12 sp, 3 gr,  
2 sp, 1 gr, 4 sp, 1 gr, 12 sp, 1 gr,  
1 sp, 1 gr, 1 sp,

143rd row: 1 sp, 1 gr, 16 sp, 3 gr,  
1 sp, 1 gr, 1 sp, 4 gr, 12 sp, 2 gr,  
5 sp, 3 gr, 8 sp, 14 gr, 1 sp, 4 gr,  
1 sp, 4 gr, 8 sp, 1 gr, 1 sp, 1 gr,  
1 sp,

144th row: 1 sp, 1 gr, 16 sp, 11 gr,  
1 sp, 6 gr, 3 sp, 1 gr, 3 sp, 5 gr,  
2 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr,  
10 sp, 4 gr, 1 sp, 1 gr, 1 sp, 2 gr,  
14 sp, 1 gr, 2 sp, 1 gr, 1 sp,

145th row: 2 sp, 3 gr, 11 sp, 7 gr,  
1 sp, 3 gr, 10 sp, 4 gr, 1 sp, 1 gr,  
5 sp, 3 gr, 2 sp, 1 gr, 1 sp, 1 gr, 2 sp,  
7 gr, 1 sp, 10 gr, 2 sp, 3 gr, 7 sp,  
1 gr, 2 sp, 1 gr, 2 sp,

146th row: 2 sp, 4 gr, 5 sp, 2 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 7 gr,  
2 sp, 8 gr, 2 sp, 1 gr, 2 sp, 2 gr, 6 sp,  
2 gr, 5 sp, 1 gr, 12 sp, 2 gr, 1 sp,  
5 gr, 13 sp, 2 gr, 2 sp,

147th row: 1 sp, 1 gr, 21 sp, 1 gr,  
14 sp, 1 gr, 6 sp, 6 gr, 3 sp, 1 gr,  
3 sp, 10 gr, 2 sp, 4 gr, 1 sp, 4 gr,  
1 sp, 2 gr, 7 sp, 2 gr, 1 sp, 1 gr, 1 sp,  
148th row: 1 sp, 1 gr, 13 sp, 1 gr,  
1 sp, 2 gr, 1 sp, 15 gr, 4 sp, 1 gr,  
5 sp, 1 gr, 20 sp, 1 gr, 3 sp, 1 gr,  
18 sp, 1 gr, 2 sp, 1 gr, 1 sp,

149th row: 2 sp, 2 gr, 1 sp, 1 gr,  
10 sp, 1 gr, 7 sp, 1 gr, 1 sp, 3 gr,  
17 sp, 3 gr, 4 sp, 2 gr, 6 sp, 11 gr,  
2 sp, 2 gr, 1 sp, 1 gr, 1 sp, 1 gr,  
8 sp, 1 gr, 2 sp, 1 gr, 2 sp,

150th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 6 sp, 1 gr, 1 sp, 1 gr, 1 sp,  
1 gr, 1 sp, 1 gr, 5 sp, 6 gr, 7 sp, 1 gr,  
1 sp, 1 gr, 5 sp, 3 gr, 17 sp, 2 gr,  
1 sp, 1 gr, 6 sp, 3 gr, 10 sp, 1 gr, 2 sp,  
1 gr, 1 sp,

151st row: 1 sp, 1 gr, 14 sp, 3 gr,  
6 sp, 1 gr, 23 sp, 3 gr, 1 sp, 1 gr,  
1 sp, 1 gr, 19 sp, 1 gr, 1 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 5 sp, 1 gr,  
2 sp, 1 gr, 2 sp,

152nd row: 1 sp, 1 gr, 11 sp, 1 gr,  
1 sp, 1 gr, 19 sp, 3 gr, 2 sp, 6 gr,  
17 sp, 1 gr, 3 sp, 1 gr, 6 sp, 1 gr,  
14 sp, 2 gr, 1 sp, 1 gr, 1 sp,  
153rd row: 2 sp, 4 gr, 10 sp, 8 gr,  
3 sp, 1 gr, 1 sp, 2 gr, 19 sp, 2 gr,  
1 sp, 1 gr, 2 sp, 2 gr, 31 sp, 2 gr,  
1 sp, 1 gr, 1 sp,

154th row: 2 sp, 4 gr, 20 sp, 2 gr,  
7 sp, 1 gr, 1 sp, 1 gr, 2 sp, 1 gr,  
1 sp, 3 gr, 1 sp, 1 gr, 15 sp, 3 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 3 sp, 1 gr, 4 sp,  
2 gr, 1 sp, 1 gr, 6 sp, 1 gr, 2 sp, 1 gr,  
2 sp,

155th row: 1 sp, 1 gr, 11 sp, 1 gr,  
4 sp, 2 gr, 1 sp, 1 gr, 4 sp, 2 gr, 2 sp,  
2 gr, 16 sp, 3 gr, 2 sp, 1 gr, 11 sp,  
1 gr, 2 sp, 1 gr, 19 sp, 1 gr, 2 sp, 1 gr,  
2 sp,

156th row: 1 sp, 1 gr, 22 sp, 1 gr,  
2 sp, 2 gr, 11 sp, 1 gr, 8 sp, 4 gr,  
5 sp, 1 gr, 4 sp, 1 gr, 1 sp, 1 gr, 6 sp,  
2 gr, 1 sp, 3 gr, 3 sp, 1 gr, 8 sp, 1 gr,  
1 sp, 1 gr, 1 sp,

157th row: 2 sp, 2 gr, 1 sp, 1 gr,  
5 sp, 1 gr, 5 sp, 1 gr, 2 sp, 2 gr, 7 sp,  
1 gr, 4 sp, 3 gr, 3 sp, 3 gr, 2 sp, 1 gr,  
7 sp, 1 gr, 15 sp, 1 gr, 20 sp, 1 gr,  
1 sp, 1 gr, 1 sp,

158th row: 2 sp, 2 gr, 1 sp, 1 gr,  
18 sp, 1 gr, 14 sp, 1 gr, 7 sp, 1 gr,  
1 sp, 1 gr, 2 sp, 2 gr, 3 sp, 3 gr, 3 sp,  
1 gr, 9 sp, 1 gr, 8 sp, 1 gr, 4 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 1 sp,

159th row: 2 sp, 2 gr, 1 sp, 1 gr,  
4 sp, 1 gr, 19 sp, 1 gr, 3 sp, 2 gr,  
2 sp, 3 gr, 4 sp, 1 gr, 8 sp, 1 gr,  
12 sp, 1 gr, 1 sp, 1 gr, 17 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 1 sp, 2 gr, 1 sp,

160th row: 2 sp, 2 gr, 1 sp, 1 gr,  
16 sp, 2 gr, 1 sp, 1 gr, 4 sp, 1 gr,  
7 sp, 1 gr, 1 sp, 1 gr, 7 sp, 1 gr,  
2 sp, 3 gr, 2 sp, 1 gr, 1 sp, 1 gr,  
2 sp, 3 gr, 2 sp, 1 gr, 1 sp, 1 gr,  
3 sp, 1 gr, 20 sp, 1 gr, 6 sp, 1 gr,  
1 sp, 1 gr, 1 sp,

161st row: 1 sp, 1 gr, 8 sp, 1 gr,  
13 sp, 4 gr, 3 sp, 1 gr, 4 sp, 1 gr,

## Dainty Novelty Bag



**T**HIS bag is made of 6 inches of rose colored satin, trimmed with cream lace and the draw ties are of gold. Use a mirror for the base. Shirr the bag twice, one row at the edge and the other just over the frame of the mirror. On the inside of the bag sew a round piece of chamois or silk to the second shirring; this can be padded with cotton or filled with talcum. As the illustration shows, three rows of narrow lace are used. The detached ornaments at the front, back, at the base, on the cords and on the white puff are embroidered in rose and green 6-strand mercerized embroidery cotton or silk.

Instead of powder in loose form the bag may contain a book of powder paper leaves that may be purchased at any large drug store. The book should have a slip cover of silk to match the bag. This will make the powder puff unnecessary also. For the traveller, books of soap paper leaves are also obtainable and most useful, a single leaf rubbed between the hands giving enough soap for cleansing.

3 sp, 5 gr, 7 sp, 2 gr, 2 sp, 1 gr,  
6 sp, 1 gr, 3 sp, 2 gr, 2 sp, 1 gr,  
17 sp, 1 gr, 1 sp, 1 gr, 1 sp,

162nd row: 1 sp, 1 gr, 20 sp, 1 gr,  
3 sp, 1 gr, 3 sp, 2 gr, 4 sp, 2 gr,  
2 sp, 4 gr, 6 sp, 3 gr, 4 sp, 1 gr,  
3 sp, 1 gr, 3 sp, 4 gr, 2 sp, 1 gr,  
11 sp, 1 gr, 4 sp, 1 gr, 2 sp, 1 gr,  
2 sp,

163rd row: 2 sp, 4 gr, 5 sp, 1 gr,  
1 sp, 1 gr, 7 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 3 gr, 3 sp, 1 gr, 2 sp, 1 gr,  
1 sp, 3 gr, 11 sp, 2 gr, 3 sp, 1 gr,  
1 sp, 2 gr, 2 sp, 1 gr, 2 sp, 2 gr,  
21 sp, 1 gr, 2 sp, 1 gr, 2 sp,

164th row: 2 sp, 4 gr, 23 sp, 5 gr,  
3 sp, 1 gr, 15 sp, 3 gr, 3 sp, 1 gr,  
1 sp, 1 gr, 2 sp, 5 gr, 2 sp, 1 gr,  
9 sp, 1 gr, 7 sp, 2 gr, 1 sp, 1 gr,  
1 sp,

165th row: 1 sp, 1 gr, 22 sp, 4 gr,  
1 sp, 2 gr, 1 sp, 1 gr, 1 sp, 1 gr,  
4 sp, 1 gr, 16 sp, 1 gr, 2 sp, 2 gr,  
4 sp, 3 gr, 21 sp, 2 gr, 1 sp, 1 gr,  
1 sp,

166th row: 1 sp, 1 gr, 23 sp, 3 gr,  
5 sp, 2 gr, 3 sp, 1 gr, 1 sp, 1 gr,  
19 sp, 1 gr, 2 sp, 1 gr, 8 sp, 3 gr,  
13 sp, 1 gr, 2 sp, 1 gr, 2 sp,

167th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 11 sp, 3 gr, 10 sp, 1 gr,  
1 sp, 1 gr, 1 sp, 2 gr, 17 sp, 1 gr,  
13 sp, 1 gr, 19 sp, 1 gr, 2 sp, 1 gr,  
2 sp,

168th row: 1 sp, 1 gr, 1 sp, 2 gr,  
1 sp, 1 gr, 19 sp, 1 gr, 31 sp, 3 gr,  
1 sp, 1 gr, 10 sp, 2 gr, 13 sp, 1 gr,  
2 sp, 1 gr, 2 sp,

169th row: 1 sp, 1 gr, 17 sp, 2 gr,  
10 sp, 1 gr, 1 sp, 1 gr, 54 sp, 1 gr,  
2 sp, 1 gr, 2 sp,

For the scallops, make 1 row of sp, repeat for the four sides.

2nd row: 8 ch sts, 1 s c, skip 2 sp, turn, 8 s c, over 5 ch sts, \* 8 ch sts, 1 s c, into same sp, turn, 8 s c, over 5 ch sts, repeat \* until you have 5 lines radiating from the same sp, 3 ch sts, skip 2 sp, 1 s c, repeat for the four sides,

3rd row: \* 3 s c over first sp, \*\* 4 s c, over next sp, 3 ch sts, form 1 p, repeat \*\* twice, 4 s c, over fifth sp, 3 s c, over sixth sp, repeat \*



# A Bedroom Set

**T**HE materials for this attractive bedroom set are unbleached sheeting and heavy cotton knitting thread known as wool substitute. The crocheting is done with a medium sized bone crochet hook. Of the thread 6 large hanks of coral pink, 2 hanks of green and 1 small ball of yellow for the centers are required. Of the sheeting use  $3\frac{1}{2}$  yards of 81-inch wide sheeting. This should be of good grade so the material is close enough to hold the weight of the crocheted pattern.

In cutting the material, cut 20 inches across the sheeting; of this use 54 inches for the dresser scarf, of the remainder use 24 inches by 18 inches for the pillow top. Cut 18 inches across the sheeting of which use 36 inches for the chifonier and 24 inches for the back

of the pillow.

The remaining sheeting, approximately  $2\frac{1}{2}$  by  $2\frac{1}{4}$  yards, is used for the bedspread. The design is stamped from perforated stamping patterns on the various pieces. The crocheting of the parts should extend just over the stamped lines.

For the flower, of pink, start with 18 ch sts, 1 s c into the 2nd st, 1 s c into the next st, 1 h d c, 3 d c, 4 t c, 3 d c, 1 h d c, 3 s c into end st, which turns the point of the petal, 1 h d c, catch into the opposite side of ch, 3 d c, 4 t c, 3 d c, 1 h d c, 2 s c, completes petal, break thread. Repeat for 8 petals for each flower. For the center of flower, also of pink, make 40 ch sts, join forming a circle, \* 1 s c, 1 h d c, 1 d c, 1 h d c, 1 s c, repeat \* for 8 scallops, to each of which is sewed one petal.

Three petals form a half flower; for the base of this flower, make of pink, \* 7 ch sts, 1 s c into each st, 3 s c into end st, turning corner, 1 s c into each st on the opposite side of ch, repeat \* for 4 points, to these sew the three petals.

Of the green, make \* 6 ch sts, 1 s c into each st, 2 s c into end st, 1 s c into each st on opposite side of ch, repeat \*, sew these to base of flower.

For the leaves of green, make 14 to 16 ch sts, varying with the size of leaf required, \* 2 s c, 1 h d c, 2 d c, 4 t c, 2 d c, 1 h d c, 2 s c, turn, make 1 ch st, 1 s c into each st to base of leaf and repeat \* catching back half of s c only, this forms a raised vein through the leaf. Where the broader leaves are required, start with 1 s c, 1 h d c,

2 d c, 6 t c, making the two center sts looser than the side ones; this is done frequently in the shaping of the different pieces of this work.

For the stems use two threads, first make ch st with right hand thread, turn, make ch st with left hand thread, drawing this loop through loop on hook, turn back and repeat, alternating the threads for the length required.

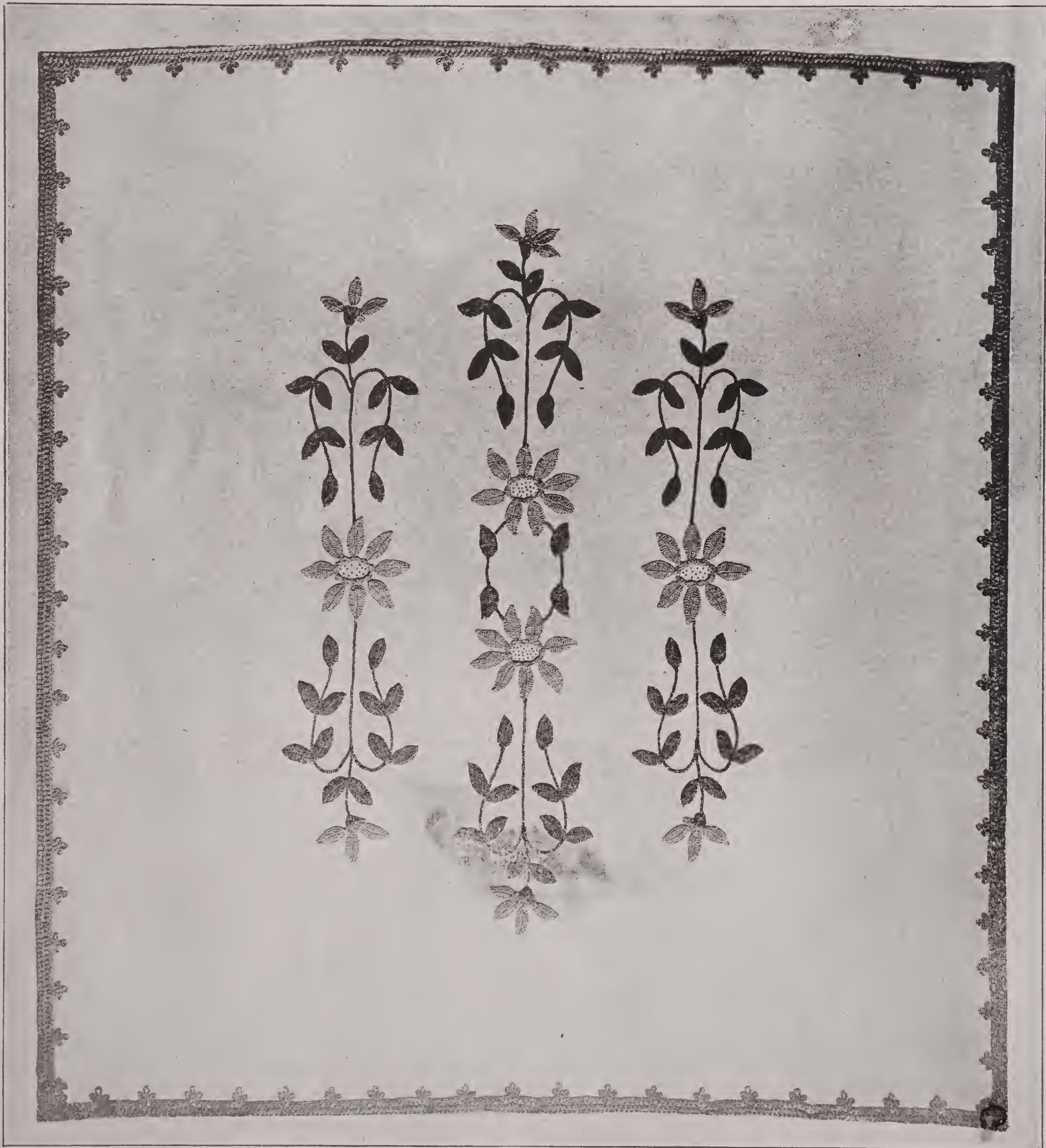
For the French knots of yellow, wrap thread twice around the needle.

For the edge of bedspread make a length of ch sts.

**1st row:** 1 d c into 6th st, \* 1 ch st skip 1 st, 1 d c, repeat \*,

**2nd row:** \* 1 d c into ch st of previous row, 1 ch st, skip 1 st, repeat \*,

**3rd row:** \* 1 s c into each st for 20 sts, 9 ch sts, 1 s c into same st,





14 ch sts, 1 s c into same st, 9 ch sts, 1 s c into same st, forming 3 long picots into same st, repeat \* for the length required.

For the smaller pieces make 1st and 3rd rows only. Turn the edges of each piece to the right side, baste the crocheted edge in place and whip the ch sts to the edge of material, being careful not to draw the edge. Whip down the upper edge, including the picots, as shown in the illustration, allowing enough to miter the corners.

The design for the bedspread completely covers the bed, the center half-blown flower reaches the pillows and thus does away with the extra piece for the bolster.

If the chiffonier cover is not needed, by cutting the dresser scarf off the full piece and the pillow above it, one can have a small table cover 36 by 36 inches, from the remaining piece with the design for the chiffonier stamped through the center.

NOTE—Perforated stamping pattern of  $\frac{1}{2}$  the bedspread, at 60 cts., bolster, at 45 cts., pillow, at 25 cts., scarf, at 35 cts. Set of four patterns at \$1.50.

## Scarf with Filet Inserts

*Continued from page 10*

9th row: 1 d c, 1 sp, 3 gr, 5 sp, 3 gr, 1 sp, 1 gr, 3 sp, 1 gr, 1 sp, 1 gr, 5 sp, 5 ch sts, turn,

10th row: 4 sp, 1 gr, 1 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 2 sp, 2 gr, 6 sp, 1 t c, 3 ch sts, turn,

11th row: 1 d c, 4 sp, 1 gr, 1 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 gr, 3 sp, 1 gr, 2 sp, 1 gr, 4 sp, 5 ch sts, turn,

12th row: 3 sp, 1 gr, 3 sp, 5 gr, 1 sp, 1 gr, 3 sp, 1 gr, 4 sp, 1 t c, 3 ch sts, turn,

13th row: 1 d c, 8 sp, 1 gr, 5 sp, 1 gr, 2 sp, 1 gr, 3 sp, 5 ch sts, turn,

14th row: 3 sp, 1 gr, 2 sp, 1 gr, 1 sp, 4 gr, 1 sp, 2 gr, 5 sp, 1 t c, 3 ch sts, turn,

15th row: 1 d c, 3 sp, 1 gr, 1 sp, 1 gr, 4 sp, 2 gr, 3 sp, 1 gr, 3 sp, 5 ch sts, turn,

16th row: 3 sp, 1 gr, 4 sp, 1 gr, 5 sp, 1 gr, 3 sp, 1 t c, 3 ch sts, turn,

17th row: 1 d c, 6 sp, 2 gr, 4 sp, 1 gr, 4 sp, 5 ch sts, turn,

18th row: 4 sp, 2 gr, 3 sp, 1 gr, 1 sp, 1 gr, 4 sp, 1 t c, 3 ch sts, turn,

19th row: 1 d c, 4 sp, 1 gr, 3 sp, 1 gr, 3 sp, 1 gr, 2 sp, 5 ch sts, turn,

20th row: 3 sp, 1 gr, 2 sp, 1 gr, 7 sp, 1 t c, 3 ch sts, turn,

21st row: 1 d c, 5 sp, 1 gr, 3 sp, 1 gr, 3 sp, 5 ch sts, turn,

22nd row: 2 sp, 1 gr, 5 sp, 1 gr, 3 sp, 1 t c, 3 ch sts, turn,

23rd row: 1 d c, 2 sp, 1 gr, 3 sp, 2 gr, 3 sp, 5 ch sts, turn,

24th row: 2 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 t c, 3 ch sts, turn,

25th row: 1 d c, 1 sp, 1 gr, 5 sp, 1 gr, 1 sp, 5 ch sts, turn,

26th row: 1 sp, 1 gr, 5 sp, 1 gr, 1 t c, 3 ch sts, turn,

27th row: 1 gr, 3 sp, 1 gr, 2 sp, 5 ch sts, turn,

28th row: 3 sp, 3 gr, 1 t c, 3 ch sts, turn,

29th row: 1 d c, 5 sp, 5 ch sts, turn,

30th row: 4 sp, 1 t c, 3 ch sts, turn,

31st row: 1 d c, 3 sp, 5 ch sts, turn,

32nd row: 2 sp, 1 t c, 3 ch sts, turn,

33rd row: 1 d c, 1 sp, 5 ch sts, turn,

34th row: 1 t c, break thread, Repeat for the opposite triangle.

For the square, start with 98 ch sts.

1st row: 31 sp, 5 ch sts, turn,

2nd row: \* 3 sp, 1 gr, repeat \* for this row, 5 ch sts, turn,

3rd row: 31 sp, 5 ch sts, turn,

4th row: 1 sp, 1 gr, 27 sp, 1 gr, 1 sp, 5 ch sts, turn,

5th row: 15 sp, 1 gr, 15 sp, 5 ch sts, turn,

6th row: 5 sp, 1 gr, 8 sp, 3 gr, 8 sp, 1 gr, 5 sp, 5 ch sts, turn,

7th row: 7 sp, 1 gr, 2 sp, 2 gr, 3 sp, 1 gr, 3 sp, 2 gr, 2 sp, 1 gr, 7 sp, 5 ch sts, turn,

8th row: 1 sp, 1 gr, 4 sp, 2 gr, 1 sp, 2 gr, 4 sp, 1 gr, 1 sp, 5 ch sts, turn,

9th row: 9 sp, 2 gr, 3 sp, 3 gr, 3 sp, 2 gr, 9 sp, 5 ch sts, turn,

10th row: 7 sp, 4 gr, 2 sp, 5 gr, 2 sp, 4 gr, 7 sp, 5 ch sts, turn,

11th row: 6 sp, 6 gr, 2 sp, 3 gr, 2 sp, 6 gr, 6 sp, 5 ch sts, turn,

12th row: 1 sp, 1 gr, 4 sp, 1 gr, 3 sp, 1 gr, 1 sp, 2 gr, 3 sp, 2 gr, 1 sp, 1 gr, 3 sp, 1 gr, 4 sp, 1 gr, 1 sp, 5 ch sts, turn,

13th row: 11 sp, 1 gr, 3 sp, 1 gr, 3 sp, 1 gr, 11 sp, 5 ch sts, turn,

14th row: 9 sp, 1 gr, 1 sp, 1 gr, 2 sp, 3 gr, 2 sp, 1 gr, 1 sp, 1 gr, 9 sp, 5 ch sts, turn,

15th row: 5 sp, 1 gr, 2 sp, 3 gr, 2 sp, 2 gr, 1 sp, 2 gr, 2 sp, 3 gr, 2 sp, 1 gr, 5 sp, 5 ch sts, turn,

16th row: 1 sp, 1 gr, 2 sp, 3 gr, 1 sp, 3 gr, 1 sp, 2 gr, 3 sp, 2 gr, 1 sp, 5 ch sts, turn, this forms the center row of pattern.

17th row: Repeat 15th row and continue backward to the start, then turn, \* fill 3 sps, with s c, 3 ch sts, form 1 p, repeat \*, making s c into 4 sps at the end to bring the p at each corner.

For the edge, 1st row: 1 s c into each hole of the hemstitching,

2nd row: sps at the corner make 2 ch sts, 1 d c into the same st as last d c, forming 1 extra sp, repeat in each corner,

3rd row: \* s c into sp, 3 ch sts, skip 1 sp, 1 d c, 2 ch sts, 1 d c, 3 ch sts, form 1 p, 1 d c, 2 ch sts,

1 d c, all over next sp, 3 ch sts, skip 1 sp, repeat\*, into the corner sp, make 6 d c and 3 p, repeat for each corner.

Embroidery adds a finishing touch to this scarf and though no pattern is here given, the usual French embroidery design of leaves and tiny forget-me-nots in scroll design, is most effective when worked about the inserts.

This design is like the one given on the underskirt on page 26, the leaves being worked solid and the tiny flowers substituted for the Irish crochet ones on the skirt.

Embroidery, little indulged in during the war, is back with us and more popular as time goes on. Household linens and clothing both show the tendency of the times and not only the dainty French embroideries are seen, but also a decided vogue for the more striking, bolder designs of the Near East. These latter, especially the Bulgarian embroideries, are used in brilliant colorings.





# Simple Edgings and Insertions

FOR pickup work there can be no mistake in having some narrow lace started. Using No. 60 to 80 thread for beading and coarser for ordinary lace. With several yards of a kind wound on a cardboard, it will prove very handy in making up lingerie or replacing lace torn in the laundry. For children's wear it is especially useful, although required in smaller lengths. The laces given here are all simple enough for beginners and will provide practice for the inexperienced crochet worker.

**No. 1.** The picot edge is familiar to most workers. It is generally used to finish a hem and worked into the material. The number of s c, between the p, are a matter of choice, the illustration shows 5 s c, 3 ch sts, forming the p. For handkerchief edges, 9 s c, 1 p are used; for napkin edges, 15 s c, 1 p.

**No. 2.** This is also a handkerchief edging and can be crocheted into the material or made on a foundation ch, the length required. 1 d c into the 8th st, \* 3 ch sts, 1 d c into the same st, skip 3 sts, 1 d c, repeat \*. This edge in dainty colors is pretty for underwear as well.

**No. 3.** Beading, make a ch, \* 1 d c into each of 4 sts, 2 ch sts, skip 2 sts, repeat \*. This may be varied by making \* 2 d c, 2 ch sts, skip 2 sts, repeat \*, or \* 3 d c, 2 ch sts, skip 2 sts, repeat \*. Or \* 2 d c, 2 ch sts, skip 2 sts, 1 d c, 2 ch sts, skip 2 sts, repeat \*.

By substituting t c for d c, one has a wider beading, d t c still wider.

**No. 4.** This insertion is known as the cross treble stitch, make a ch, skip 5 sts, \* thread twice over the hook, insert hook into ch st, draw

through 2 loops, thread over hook, skip 1 ch st, insert hook, draw thread through, thread over hook, through 2 loops, thread over hook, through 2 loops, 1 d c, 1 ch st, insert hook into the 2 sts at joining of 2 lower sections, make 1 d c, 1 ch st, skip 1 st, repeat \*. This is often used as the beading and a wide pattern is started along the ch, which forms the lower edge of the insertion.

**No. 5.** This is speedy work and forms a solid insertion. Start with 5 ch sts, join forming a circle, 3 ch sts, 3 d c, 2 ch sts, 3 d c, all into circle, 3 ch sts, turn, 3 d c, 2 ch sts, 3 d c all over ch in center of fan, continue for the length required. Sew to the material by the ch sts at the turn of each row or one can make a ch, joining to these sts by s c; repeat for each side. This gives a solid line to whip to the material. If used for joining a hem to the garment, this is the most substantial method.

**No. 6.** Is a combination of beading and scallops. Make the foundation ch,

1st row: 1 d c into the 6th st, \* 2 ch sts, skip 2 sts, 1 d c, forming a sp, repeat \* sp for the length required.

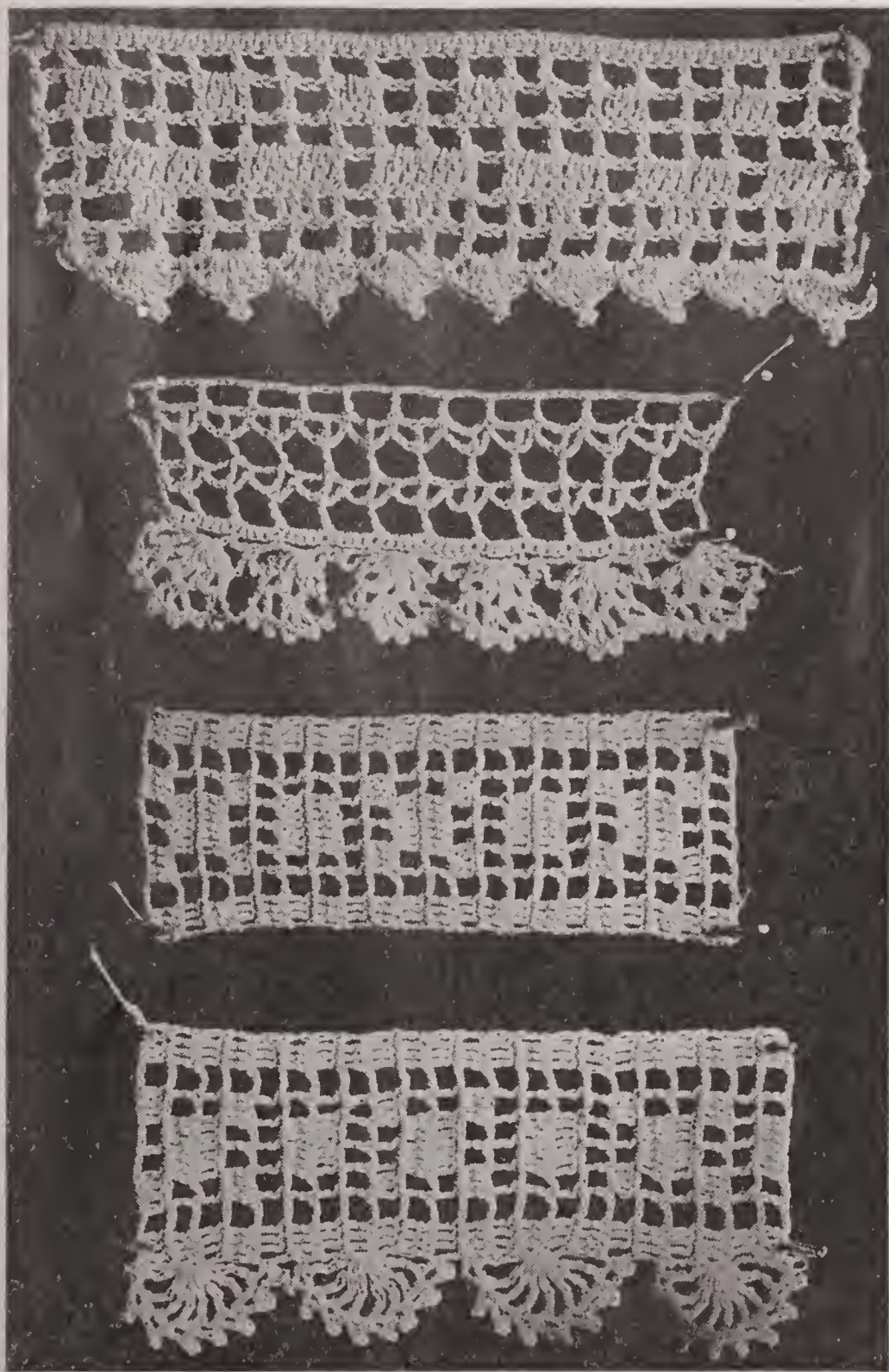
2nd row: 5 ch sts, skip 1 sp, \* 1 t c, 3 ch sts, form 1 p, repeat \* until you have 7 p, 8 t c all over same sp, skip 1 sp, 1 s c, skip 1 sp, continue for the length required.

**No. 7.** Filet crochet for towel or pillow case edges. Of coarse thread, in white or colors. Make the ch the required length.

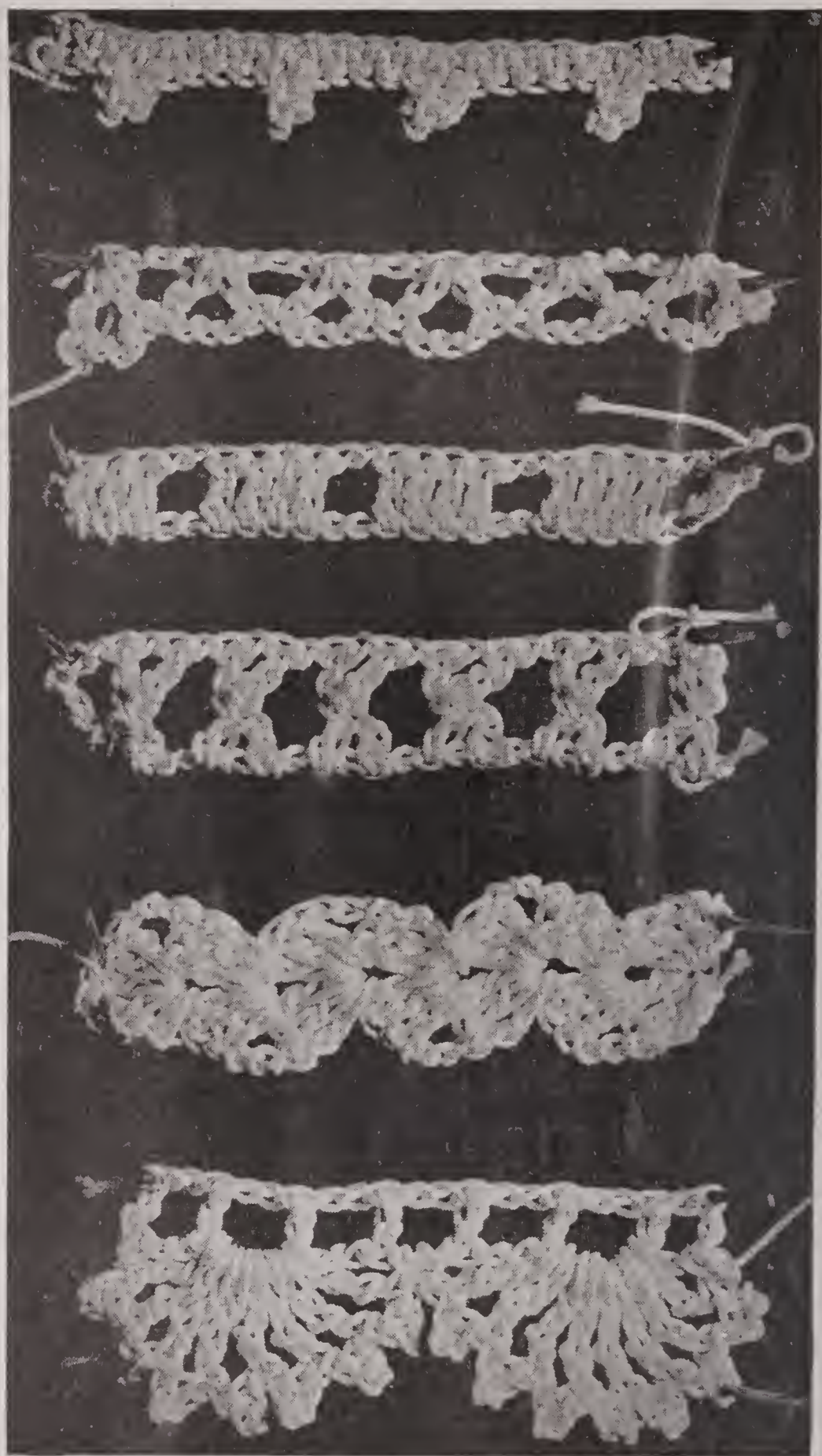
1st row: s c, 5 ch sts, turn.

2nd row: skip 2 sts, sp, 5 ch sts, turn.

3rd row: \* 2 sp, 1 gr, repeat \*, 5 ch



From Top Down Are: No. 7, Filet Crochet Edge; No. 8, Open Pattern Edging; Nos. 9 and 10, Insertion and Edging of Filet Crochet



From Top Down Are: No. 1, Picot Edge; No. 2, Handkerchief Edging; No. 3, Beading; No. 4, Cross Treble Stitch Insertion; No. 5, Insertion; No. 6, Beading and Scallops

sts, turn,

4th row: sp, 5 ch sts, turn,

5th row: 2 sp, \* 2 gr, 1 sp, repeat \*, 5 ch sts, turn,

6th row: 2 sp, \* 1 ch st, skip 1 st, 3 d c, 1 ch st, skip 1 st, 1 d c, 1 sp, repeat \*, 5 ch sts, turn,

7th row: sp, 1 ch st, turn,

8th row: \* 1 s c, into first sp, 3 d c, 3 ch sts, form 1 p, 3 d c all into next sp, repeat \*.

**No. 8.** This open pattern can be made any width, make a ch, skip 10 sts.

1st row: 1 d c, 5 ch sts, skip 4 sts repeat \*.

2nd row: \* 3 ch sts, 1 d c into 3rd st of ch, 3 ch sts, 1 s c into d c of previous row, repeat \*.

3rd row: \* 5 ch sts, 1 d c into d c, repeat \*, make 2nd and 3rd rows alternately for the width desired, finishing with 3rd row.

Next row: 1 s c into each ch st,

Next row: \* 5 ch sts, 1 s c between sts and above the d c of 3rd row, repeat \*, 5 ch sts, turn.

Next row: \* 1 s c into next loop, \*\* 3 ch sts, 2 t c, repeat \*\* 3 times all over same loop, 3 ch sts, repeat \*, 5 ch sts, turn,

Next row: \* 1 d c over ch between t c, 3 ch sts, form 1 p, 1 d c over same ch, 1 p, 3 d c, with 3 p over next ch, 2 d c, 2 p over next ch, repeat \*, completing scallop.

**Nos. 9 and 10:** For a set of insertion and edge of filet crochet. For the insertion, start with 27 ch sts,

1st row: 1 d c, into the 4th st, 2 d c, 1 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 gr,

3 ch sts, turn.

2nd row: 1 gr, 2 sp, 2 gr, 2 sp, 1 gr, 3 ch sts, turn,

3rd row: Repeat 2nd row,

4th row: 1 gr, 1 sp, 1 gr, 2 sp, 1 gr, 1 sp, 1 gr, 3 ch sts, turn,

5th row: 1 gr, 6 sp, 1 gr, 3 ch sts, turn,

6th row: Repeat 2nd row, twice,

8th row: Repeat 5th row, repeat from start for the length required.

**No. 10:** Start same as for the insertion, until you have completed the 4th row, \* 2 ch sts, 1 t c catching into the top of end st of 2nd row, repeat \* until you have 8 t c, all into the same st, 1 s c into end ch st, turn, 3 ch sts, form 1 p, \* 1 s c over ch, 5 ch sts, catch back into the 4th st, forming 1 p, 2 ch sts, repeat \*, until you have a p for each t c, 3 ch sts, make 5th row. Continue, starting another scallop at the end of 10th row.

The above patterns are shown in very coarse thread as they are easier to follow that way, but naturally the effect will be far more attractive when worked in the fine thread needed for handkerchief edges, or table linen. The colored edgings are especially popular at present, made to match or contrast with the costume worn or, on household linens, the color conforms with that used in the scheme of decoration for a certain room. Lace of all types is coming more and more into favor and for the woman who can crochet, the problem of gift-giving is practically solved.







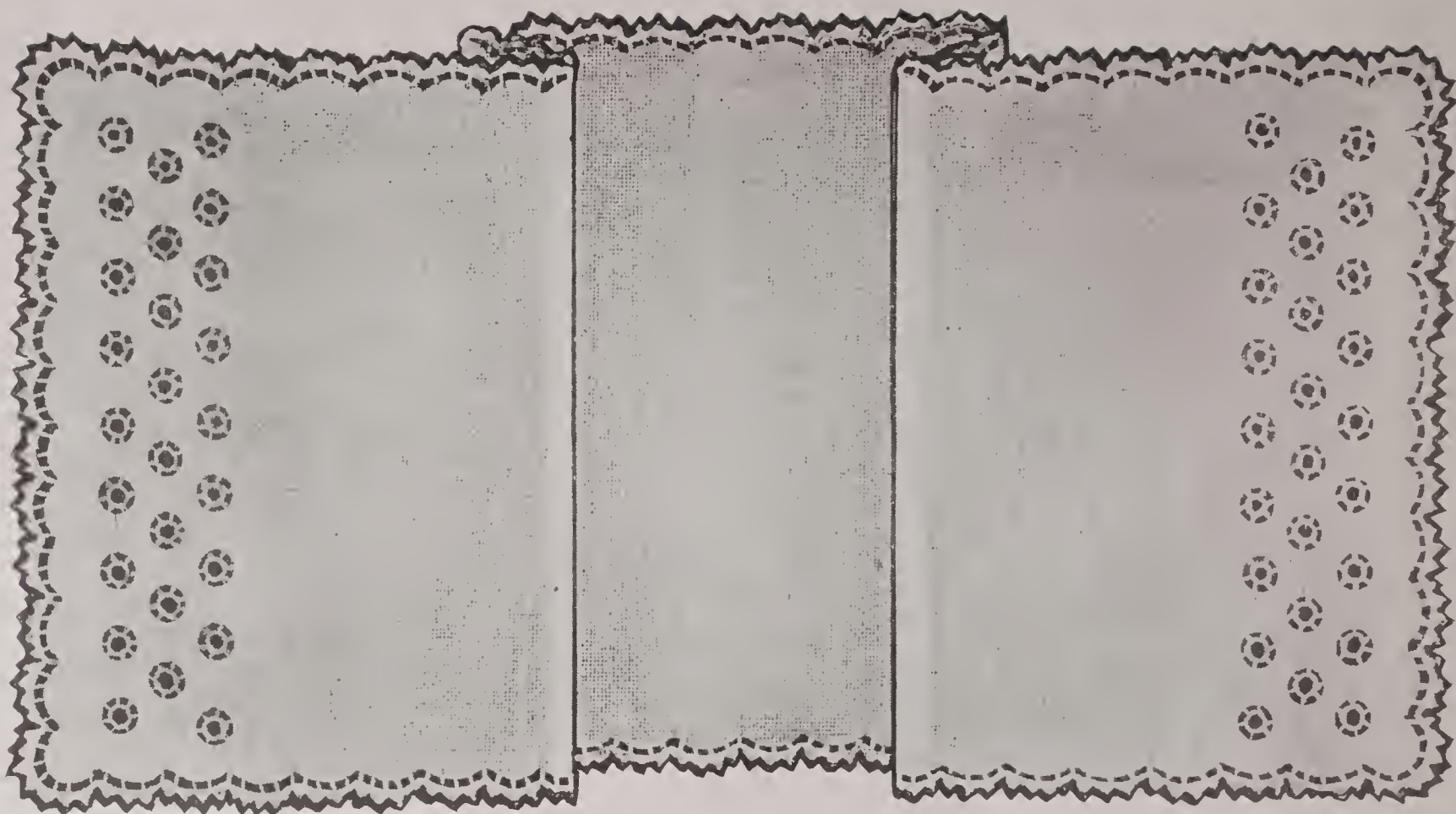




THE hedebo is old, but its charm is enduring and when the process of making this lovely work is analyzed, one is indeed surprised at its simplicity.

Common, ordinary button-hole stitches are the only kind of stitches that go to make this charming set of table linens. Interesting and full of gift possibilities is the simply designed centerpiece shown here. Then when desired for one's own linen chest, the doilies, sideboard scarf and lunch napkins illustrated may be added a few pieces at a time, completing this delightful set for the entire dining room.

The coin spots are button-holed in white using the size and kind of thread preferred. The thread which comes in small skeins and of medium size, about number 30, makes a good weight thread. Other makes have threads which can also be used with good results. Buttonhole the dot with the edge on the inner side, which is then cut out. For this particular work sharp pointed scissors are used. Then make a loose buttonhole stitch and twist the thread three times over the side. Repeat these stitches until you have about eight stitches to the dot. Then twist the thread



The Sideboard Scarf is One of the Most Attractive Pieces of this Linen Set

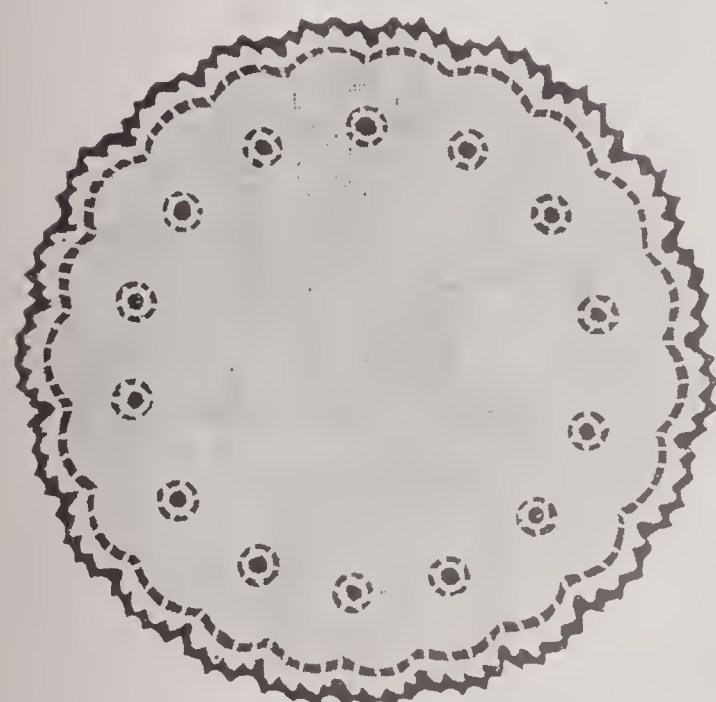
## Hedebo Embroidery

the white work, it is the quality of the work which counts.

This dainty scalloped edge makes a very effective trimming on dresser scarfs, children's dresses, handkerchiefs, or neckwear.

Many of the new summer frocks show embroidery trimming or variations of drawnwork such as hedebo shown on this page, and of course, the handwork is far preferable to the machine product. Lucky the woman who can add these distinctive touches for herself.

NOTE: Perforated stamping patterns, including the stamping compound and directions for stamping can be had: Centerpieces, 18x18 in., (No. 112) at 20 cts.; 10 in. Doily (No. 114) at 10 cts.; 6 in. Doily (No. 115) at 10 cts.; Scarf, 18x54 in., (No. 113) 20 cts.



Doily

around, catching each stitch to form the inner circle, then twist around the first buttonhole stitch and fasten the thread securely into the linen and cut.

For the scallops, make the tiny buttonhole stitches close together forming a narrow scallop, then cut away the linen.

For the lace, make 1st row: same as the row inside the dot, but this is wider and the space between each stitch is made wider. Then twist back along the edge, forming a row of spaces.

2nd row: for the points, make 7 buttonhole stitches over first space, turn, make 1 buttonhole stitch between each stitch, of those just made, this makes 5 stitches, which omits first and last stitches. Continue in this manner until you have but 1 stitch, forming the point, twist your thread down the side of point, to the next space and continue, making the last space of this scallop and the first space of the next scallop into one point. For this make 4 stitches on each space and 1 stitch between the two spaces. This requires a little practice, but all white work regardless of the kind, requires more even stitches, for they show more plainly than the stitches in colored embroidery. In the latter the color scheme attracts the eye and holds the attention, while in

### Lace of the Spider Web Pattern

TO most crochet workers the spider web pattern is one of the earliest recollections of handmade lace. Any pattern which will outlive such a length of run and still remain popular, has merit and while it is familiar in appearance I find many workers somewhat puzzled as to the exact number of rows, stitches, etc.

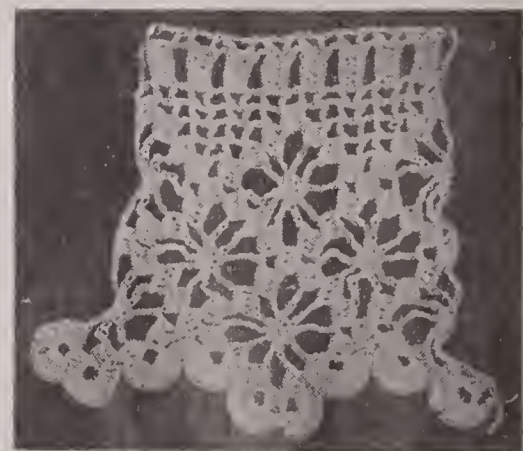
Start with 60 ch sts. 1st row: 1 d c into 4th st, 7 ch sts, 1 d c into the 7th st, 2 ch sts, skip 2 sts, \* 1 d c into each of the next 4 sts, 6 ch sts, skip 6 sts, 5 s c, 6 ch sts, skip 6 sts, repeat \*, 4 d c, 6 ch sts, turn.

2nd row: 1 d c into last d c of 1st gr., \* 3 d c into next 3 ch sts, 6 ch sts, 3 s c, 6 ch sts, 3 d c into last 3 ch sts, 1 d c into 1st d c of next gr, 2 ch sts, 1 d c into last d c of same gr, repeat \*, 2 sp, 6 d c, 2 ch sts, 1 d c, 5 ch sts, turn.

3rd row: 1 d c into d c, 6 ch sts, 3 sps, 1 gr, 3 ch sts, 1 d t c, 3 ch sts,

1 gr, 5 ch sts, 1 d t c, 5 ch sts, 1 gr, 3 ch sts, 1 d t c, 3 ch sts, 1 gr, 9 ch sts, turn.

4th row: 1 gr, 2 ch sts, 1 gr, 4 ch sts, 3 s c, 4 ch sts, 1 gr, 1 sp, 1 gr, 4 sps, 6 d c, 2 ch sts, 1 d c, 5 ch sts, turn.



Spider Web Lace

5th row: 1 d c, 6 ch sts, 5 sps, 1 gr, 6 ch sts, 5 s c, 6 ch sts, 1 gr, 12 ch sts, turn.

6th row: 1 d c into the 10th ch st, 1 d c into each of the next 3 sts, 2 ch sts, 1 gr, 4 ch sts, 3 s c, 4 ch sts, 1 gr, 1 sp, 1 gr, 4 sps, 6 d c, 2 ch sts, 1 d c, 5 ch sts, turn.

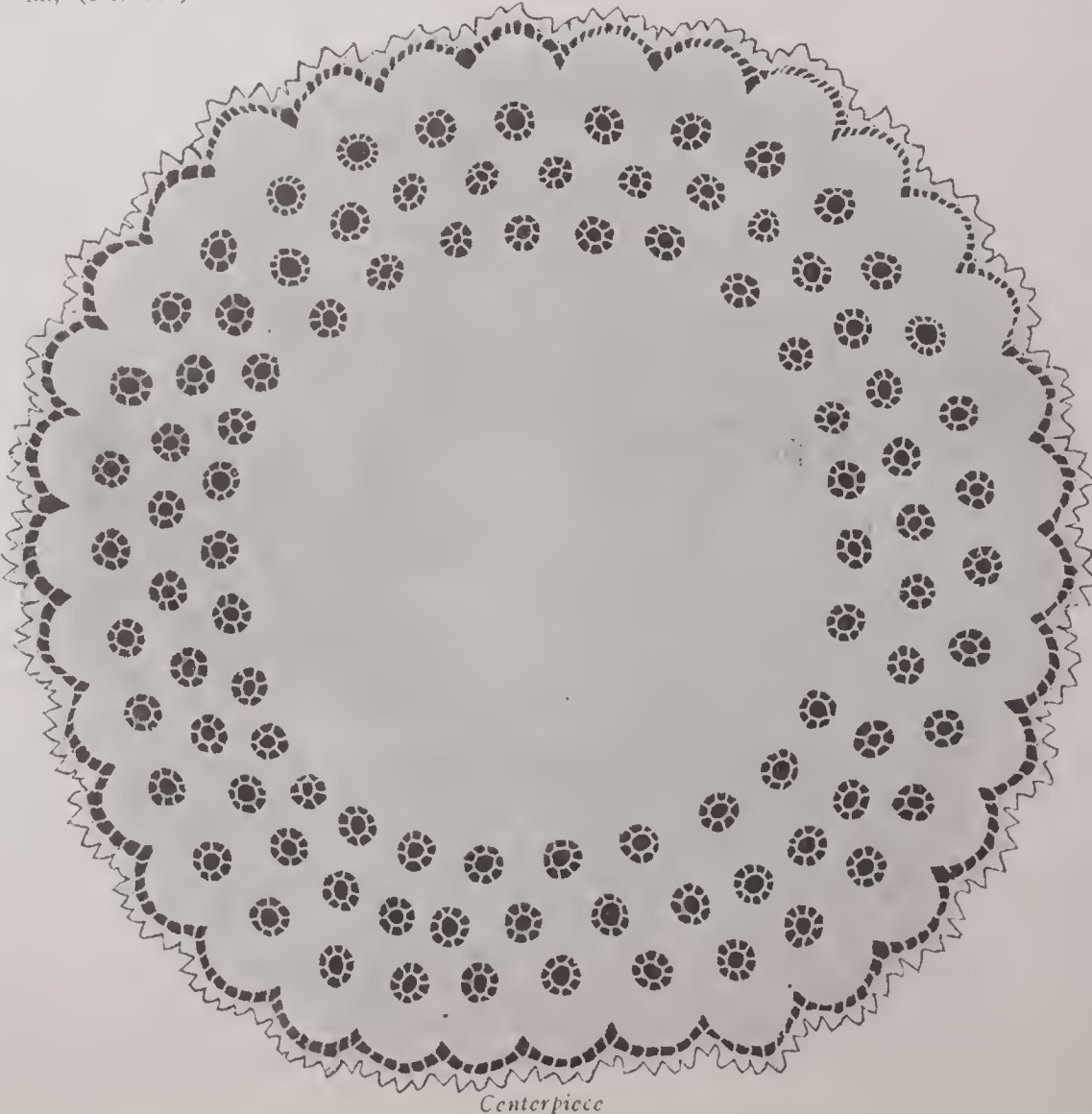
7th row: 1 d c into d c, 6 ch sts, 3 sps, 1 gr, 3 ch sts, 1 d t c, 3 ch sts, 1 gr, 5 ch sts, 1 d t c, 5 ch sts, 1 gr, 3 ch sts, 1 d t c, 3 ch sts, 1 gr, 12 ch sts, turn.

8th row: 1 d c into the 10th ch st, \* 1 d c into each of next 3 sts, 6 ch sts, 3 s c, 6 ch sts, 3 d c into the last 3 ch sts, 1 d c into 1st d c of next gr, 2 ch sts, 1 d c into the last d c of same gr, repeat \* 2 sp, 6 d c, 2 ch sts, 1 d c, 5 ch sts, turn, continue for the length required.

For the scallop, make 12 d c over ch at edge of each even numbered row and 1 s c at edge of each uneven numbered row. This pattern is very durable and will outwear several garments or household articles.

It makes up very effectively in natural color or tan to be used on pongee or unbleached linen materials. One woman has edged Russian crash curtains with tan lace in this pattern, made with coarse thread and the result is most attractive.

For rooms where a decided color scheme must be carried out, some find it possible to make the lace and table runner in white or natural color materials and dye the whole piece any color that is desired. Dull blues, browns and deep mahogany shades are the ones that harmonize with the usual furnishings and hangings. Dull greens too make beautiful coverings for living room tables.



Centerpiece



**A**S a new note in dress decoration, aside from its own beauty and attractiveness, the idea of matching one's goods with hand-made lace trimmings, will appeal to women the country over.

The thread used for the yoke and panel shown in these illustrations is the 6-strand mercerized cotton in navy blue. Silk crochet thread is very beautiful, but naturally makes an expensive trimming. For the panel,

Start with 42 ch sts, 1st row: 1 d c into the 4th st, 12 sp, 1 d c, 3 ch sts, turn,

2nd row: 1 d c, 4 sp, 4 gr, 4 sp, 1 d c, 3 ch sts, turn,

3rd row: 1 d c, 4 sp, 1 gr, 7 sp, 1 d c, 3 ch sts, turn,

4th row: 1 d c, 6 sp, 2 gr, 4 sp, 1 d c, 3 ch sts, turn,

5th row: 1 d c, 5 sp, 1 gr, 6 sp, 1 d c, 3 ch sts, turn,

6th row: 1 d c, 6 sp, 1 gr, 5 sp, 1 d c, 3 ch sts, turn,

7th row: 1 d c, 4 sp, 2 gr, 6 sp, 1 d c, 3 ch sts, turn,

8th row: 1 d c, 7 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

9th row: 1 d c, 4 sp, 4 gr, 4 sp, 1 d c, 3 ch sts, turn,

10th row: 1 d c, 4 sp, 1 gr, 7 sp, 1 d c, 3 ch sts, turn,

11th row: 1 d c, 7 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

12th row: 1 d c, 4 sp, 4 gr, 4 sp, 1 d c, 3 ch sts, turn, completing the patterns. Repeat for the length of the panel, add 106 ch sts, turn,

1st row: 1 d c into the 4th st, 4 sp, 4 gr, 30 sp, 1 gr, 7 sp, 1 d c, 3 ch sts, turn,

2nd row: 1 d c, 7 sp, 1 gr, 30 sp, 1 gr, 7 sp, 1 d c, 3 ch sts, turn,

3rd row: 1 d c, 7 sp, 1 gr, 30 sp, 4 gr, 4 sp, 1 d c, 3 ch sts, turn,

4th row: 1 d c, 4 sp, 1 gr, 7 sp, 1 gr, 1 sp, 1 gr, 16 sp, 1 gr, 1 sp, 1 gr,

1 gr, 2 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

5th row: 1 d c, 4 sp, 1 gr, 2 sp, 4 gr, 1 sp, 2 gr, 18 sp, 2 gr, 1 sp, 4 gr, 2 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

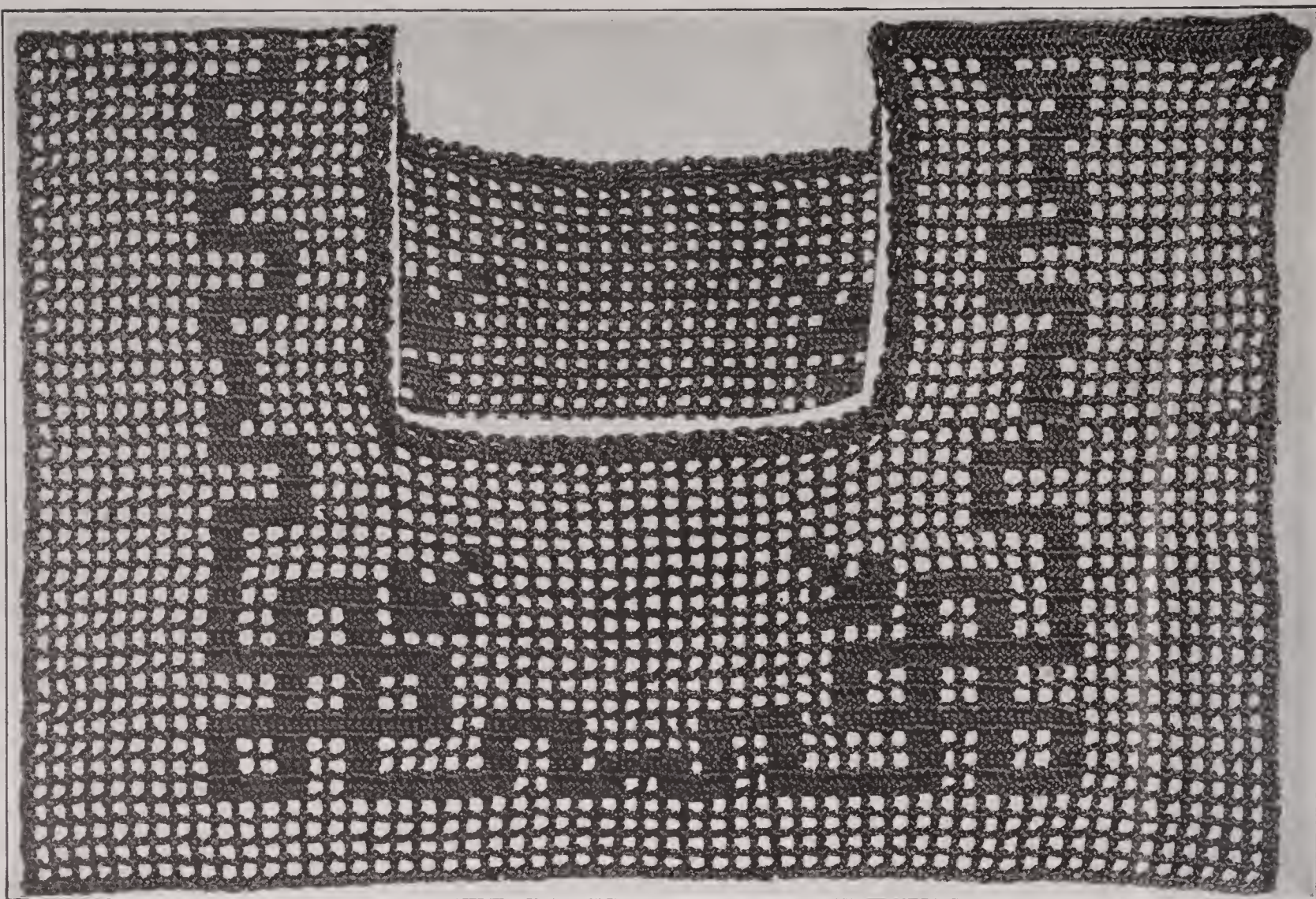
6th row: 1 d c, 4 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 1 sp, 3 gr, 16 sp, 3 gr, 1 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

7th row: 1 d c, 4 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 24 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

8th row: 1 d c, 4 sp, 10 gr, 18 sp, 10 gr, 4 sp, 1 d c, 3 ch sts, turn,

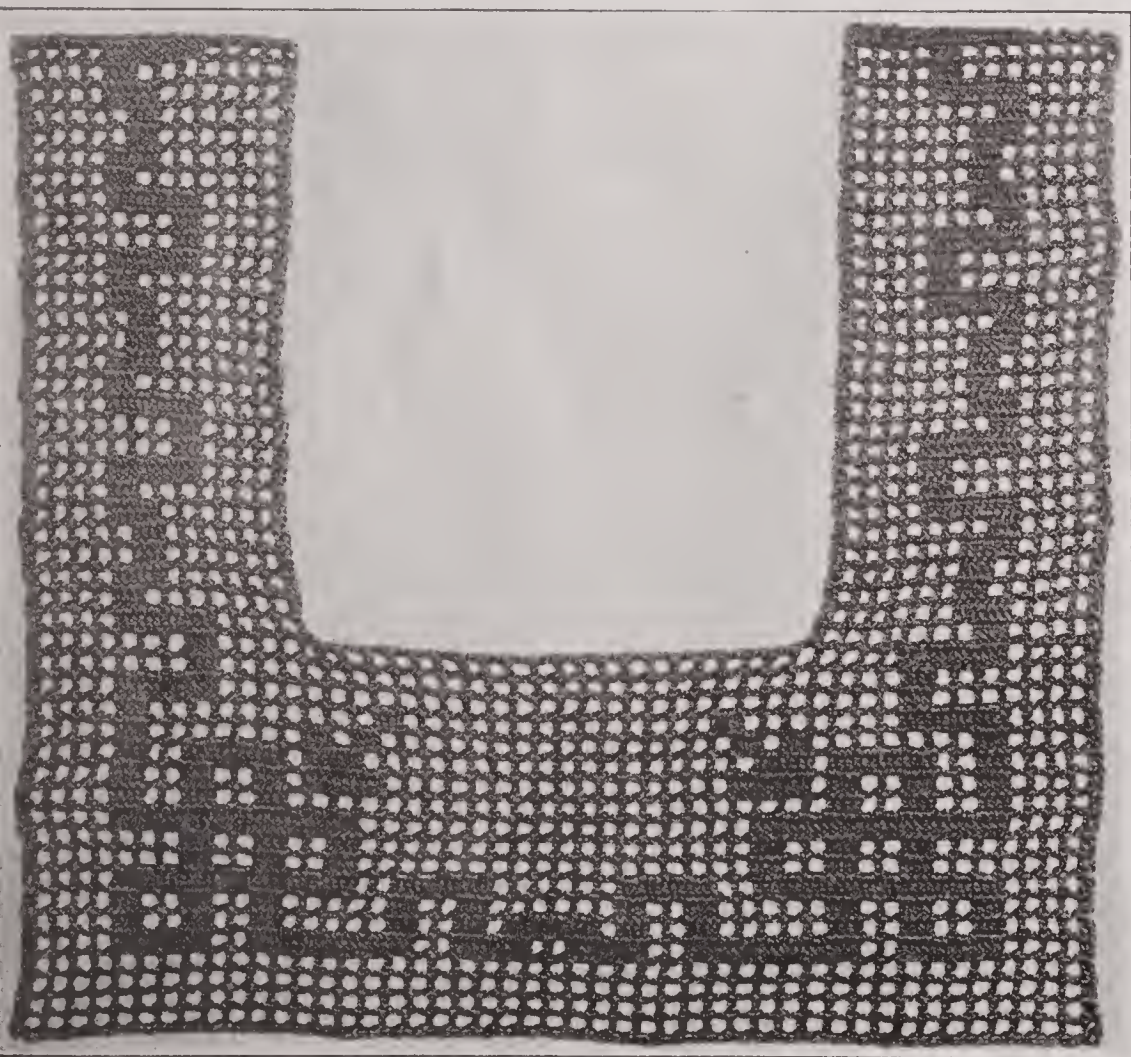
9th row: 1 d c, 7 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 18 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 7 sp, 1 d c, 3 ch sts, turn,

10th row: repeat 9th row.



Filet Lace Yoke

## Filet Crochet Lace Trimmings



Filet Lace Panel

7 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

5th row: 1 d c, 4 sp, 1 gr, 2 sp, 4 gr, 1 sp, 2 gr, 18 sp, 2 gr, 1 sp, 4 gr, 2 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

6th row: 1 d c, 4 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 1 sp, 3 gr, 16 sp, 3 gr, 1 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

7th row: 1 d c, 4 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 24 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

8th row: 1 d c, 4 sp, 10 gr, 18 sp, 10 gr, 4 sp, 1 d c, 3 ch sts, turn,

9th row: 1 d c, 7 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 18 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 7 sp, 1 d c, 3 ch sts, turn,

10th row: repeat 9th row.

11th row: 1 d c, 4 sp, 10 gr, 2 sp, 4 gr, 6 sp, 4 gr, 2 sp, 10 gr, 4 sp, 1 d c, 3 ch sts, turn,

12th row: 1 d c, 4 sp, 1 gr, 2 sp, 1 gr, 2 sp, 1 gr, 5 sp, 1 gr, 2 sp, 1 gr, 6 sp, 1 gr, 2 sp, 1 gr, 5 sp, 1 gr, 2 sp,

13th row: repeat 12th row,

14th row: 1 d c, 4 sp, 4 gr, 2 sp, 7 gr, 2 sp, 3 gr, 2 sp, 3 gr, 2 sp, 7 gr, 2 sp, 4 gr, 4 sp, 1 d c, 3 ch sts, turn, make 4 rows of sp,

19th row: 1 s c into each st, break thread.

1 gr, 2 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

13th row: repeat 12th row,

14th row: 1 d c, 4 sp, 4 gr, 2 sp, 7 gr, 2 sp, 3 gr, 2 sp, 3 gr, 2 sp, 7 gr, 2 sp, 4 gr, 4 sp, 1 d c, 3 ch sts, turn, make 4 rows of sp,

19th row: 1 s c into each st, break thread.

Join to the top of 1st row, make 3 ch sts, 1 d c, 4 sp, 1 gr, 7 sp, 1 d c, 3 ch sts, turn, continue for this side of the panel.

To make the yoke the size required for 38-inch bust, start with 173 ch sts.

1st row: 1 d c into the 4th st, 56 sp, 1 d c, 3 ch sts, turn, continue as for the panel, making the back, one shoulder and front, with the opening on the left shoulder. The heavy row of d c, across illustration, forms foundation for snap fasteners to close.

Around the neck make \* 3 ch sts, 1 s c, into the base of each d c, repeat \* making 1 extra loop at each corner. Line the yoke with georgette, chiffon or net, white or colored.

### Novelty Braid Lace

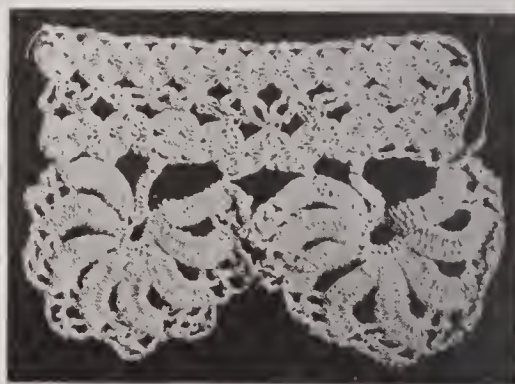
**T**HIS novelty braid, like many other fancy braids, has been off the market for several years, but is now shown at most department stores as well as at the shops. It has a picot edge on both sides, these picots give the basis for the stitches. As for the thread, No. 50 Cordnet crochet cotton is the most used.

1st row: join the thread to picot, 5 ch sts, \* 1 d c into next picot, 2 ch sts, form 1 sp, repeat \*, for the length required, 5 ch sts, turn,

2nd row: skip 1 sp, \* 1 d c into d c, 1 d c into each of the next 3

sts, forming 1 gr, 5 ch sts, skip 2 sp, repeat \*, 5 ch sts, turn,

3rd row: 1 sp over sp, 1 sp over gr, 1 sp, catching the d c into center st of the 5 ch sts, continue sps, for this row, break thread. Repeat for the opposite side of the braid, which completes the insertion.



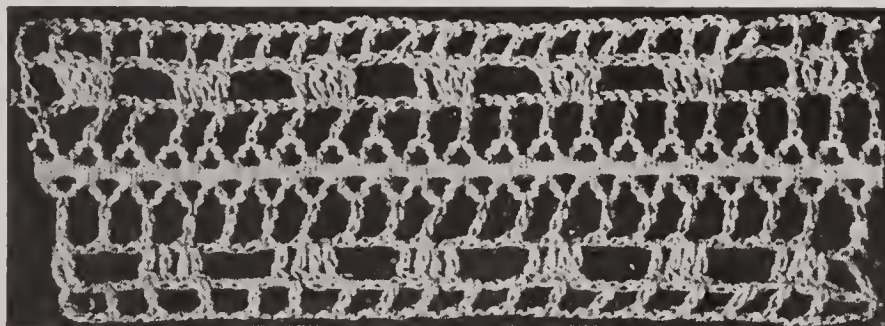
Leaf Lace

Leaf Lace

**T**HE leaf lace pattern of fine thread makes an attractive lace for a child's skirt, of medium thread for centerpiece edge and of heavier thread for towel or pillow case edges. Start with 15 ch sts,

1st row: 3 d c into the 4th ch st, 1 ch st, 3 d c into the same st, 5 ch sts, skip 9 sts, 3 d c, 1 ch st, 3 d c into the same st, 3 ch sts, turn,

2nd row: \* 3 d c, 1 ch st, 3 d c all over single ch st, forming a fan, 1 t c into 1st d c of next fan, 5 ch sts, 1 s c into same st, 3 d c, 1 ch st, 3 d c, over fan, 1 t c into last st of fan, 3 ch sts, turn, repeat \* until you have completed the 5th row, then make 18 ch sts, catch back into the 10th st with 1 sl st, 10 ch sts, 1 s c over the 3 ch sts of 2nd row, turn, 15 d c over the 10 ch sts, 1 s c into circle, \* 10 ch sts, 1 d c into 9th d c, \*\* 2 ch sts, skip 1 st, 1 d c, repeat \*\* for 3 sps, 6 ch sts, turn, 1 d c, 2 ch sts, 1 d c, 2 ch sts, 15 d c, 1 s c into circle, repeat \* until you have made 8 portions of the leaf, then make 10 s c over the stem, 3 ch sts, start the 6th row as for 4th row, at the end of the 7th row, make 1 s c into the 8th st of leaf, 3 ch sts, turn, make 7 rows and start the next leaf, continue for the length required.



Novelty Braid





## Crochet Trimmings for Night Dresses

**T**HE dainty gown above is plain enough for regular wear, yet it is charming in its simplicity. It is made of fine nainsook, with 6 tiny hand run tucks at the center front, with trimming tabs of filet crochet at each side. The baby scallops, followed by a line of double hemstitching, outline the shoulders and extend down in zouave jacket effect to the underarm seam. The same finishes the neck, front, back and sleeves.

For the tabs, use No. 70 Cordonnet crochet cotton, start with 32 ch sts,

**1st row:** 1 d c into the 4th st, 3 sp, 1 gr, 1 sp, 1 gr, 3 sp, 1 d c, 3 ch sts, turn,

**2nd row:** 1 d c, 2 sp, 2 gr, 1 sp, 2 gr, 2 sp, 1 d c, 3 ch sts, turn,

**3rd row:** 1 d c, 4 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

**4th row:** 1 d c, 2 sp, 2 gr, 1 sp, 2 gr, 2 sp, 1 d c, 3 ch sts, turn,

**5th row:** 1 d c, 3 sp, 1 gr, 1 sp, 1 gr, 3 sp, 1 d c, 3 ch sts, turn,

**6th row:** 1 d c, 4 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn,

**7th row:** 1 d c, 3 sp, 3 gr, 3 sp, 1 d c, 3 ch sts, turn,

**8th row:** 1 d c, 4 sp, 1 gr, 4 sp, 1 d c, 3 ch sts, turn; complete the design, repeat from the start three times, on the next repetition, make the first 4 rows,

**5th row:** 1 d c, omit the ch sts, 1 d c into next d c, which drops 1 sp, 2 sp, 1 gr, 1 sp, 1 gr, 2 sp, omit ch sts, 1 d c into each of the next 3 d c, 3 ch sts, turn, continue in the same manner dropping 2 sp on each row, until this design is finished: then continue making sps, and dropping them in the same manner until you have 3 d c to form the point, break thread. Repeat for the opposite tab.

For the narrow lace edge to match, make 10 ch sts, 1 d c into the 8th st, 2 ch sts, skip 2 sts, 1 d c, 5 ch sts, turn, make 2 sp to the width for the length required, 6 ch sts, turn, catch back into the 4th ch st with 1 s c, forming 1 p. \* 4 d c all over next sp, skip 1 sp, 1 s c into d c of the length, 6 ch sts, catch back into the 4th ch st, forming a p, repeat \*.

The tiny scallops require small and even stitches. By laying one thread of filling cotton and buttonholing over this with 6 strand cotton, of which 2 threads are used in the needle at once. The scallops are quite speedy and easily made.

Embroidery is more and more used on the new gowns, but this must be hand work and of the finer variety. The usual style is the short kimona style gown and the embroidery appears on this short sleeve as well as on the front and around the neck line. White is the most used for this work, merely because

of the ease in laundering, but colors are in high favor.

Colored embroidery appears on some of the gowns in a style distinctly refreshing after the long used French knot. A simple scalloped garland design is worked in blue an dpink, in cross stitch, which permits of a better defined line of design than some of the other colored embroidery stitches. Another use of color is in hemstitching, this done in a simple motif, such as a bow-knot or a butterfly.

### A Filet Crochet Yoke

**F**ILET crocheted yokes are growing in popularity. Simple elegance is the keynote of this season's fashions in lingerie. Silks are the favorite materials for the summer nightgowns, and whether in soft wash satins, crepe de chine or georgette, flesh color and white are the most used. Among the novelties for trousseaux and traveling are azure blue, orchid, gray and pale taupe. For those who prefer cotton gowns, nainsook, a b c cloth and crepe, in white or flesh color are used. The crocheted yoke should either match the color of the gown or it may be of white or deep ecru. The latter is very much used in laces this season. The size of the thread used is a matter of choice, depending on the material. This yoke consists of deep pointed scallops joined by beading and can be made of knitting silk or of Cordonnet crochet cotton, the latter from size No. 50 to 100. The number of stitches are the same. Start with 18 ch sts, **1st row:** 1 d c into the 4th st, 1 d c into each remaining st, 9 ch sts, turn.

**2nd row:** 1 d c into the 4th st, 1 d c into each of the next 6 sts, having the last d c into the first d c of previous row, which adds 2 gr, at this side, 2 ch sts, skip 2 sts, 1 d c, 1 gr, 3 sp, 4 gr (these 4 gr, are made without a ch foundation, this is done in this manner: make 1 d c into last st of previous row, then make 1 t c, into the same st, then make another t c, catching into the lower portion of t c, just made, continue in this manner until you have the 13 sts, necessary to form 4 gr), 23 ch sts, turn.

**3rd row:** 1 s c into the 4th st, forming a p, 7 ch sts, skip 2 sts, 1 s c, 3 ch sts, skip 2 sts, 5 gr, 6 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 6 ch sts, turn,

**4th row:** 3 gr, 1 sp, over gr, of previous row, 1 gr, 11 sp, 1 gr, 5 ch sts, 1 d c into center st of loop of previous row, 7 ch sts, turn,

**5th row:** 1 s c into the 4th st, forming a p, 3 ch sts, 1 s c into 3rd ch st of previous row, 3 ch sts, 1 gr

over gr, 6 sp, 1 gr, 1 sp, 1 gr, 3 sp, 1 gr, 2 sp, 1 gr, over gr and build out 1 gr, 3 ch sts, turn,

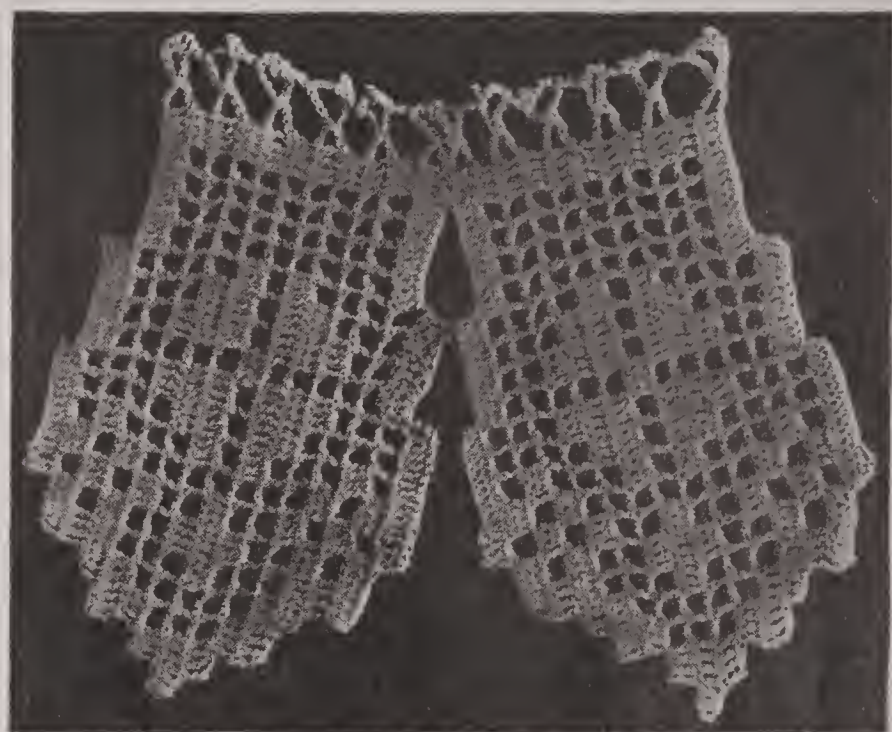
**6th row:** 1 gr, 6 sp, 2 gr, 1 sp, 2 gr, 5 sp, 1 gr, 5 ch sts, 1 d c into 4th st of loop of previous row, 7 ch sts, turn,

**7th row:** 1 s c into 4th st forming 1 p, 3 ch sts, 1 s c, 3 ch sts, 1 gr, 4 sp, 3 gr, 1 sp, 3 gr, 2 sp, 1 gr, 3 sp, build out 1 gr, 6 ch sts, turn,

**8th row:** 1 extra gr, 1 gr over gr, 2 sp, 3 gr, 4 sp, 1 gr, 7 sp, 1 gr, 5 ch sts, 1 d c, 7 ch sts, turn, completing the center row of pattern,

**9th row:** repeat 7th row, at the end turn, make 3 sl sts, then 3 ch sts, and repeat 6th row, which decreases by 1 gr, continue repeating the pattern backward until you have completed the first row, break

thread. Start second scallop, at the end of the 3rd row, continue the beading, joining to beading of first scallop, when you have the length of your yoke. With needle and fine thread sew the first groups together and also whip the corners of the second rows together. One scallop is inserted into each sleeve. Make the beading as an edge around the sleeves. An edge of p loops can be made as a finish around the scallops, if desired; this is not absolutely necessary but makes the edges more lacy. Narrow was hribbon is drawn through the beading. The embroidered eyelets form an empire gown, with No. 5 wash ribbon drawn through and finished with a graceful bow and ends. This makes a simple, dainty gown.



## Elaborate Tablecloth

*Illustrated on Page 21*

**T**HE embroidery is bold and the border 9 inches deep around a 54-inch cloth, means work, but the thread is coarse: Perle cotton sizes 3 and 12, use one hank each, with 2 balls No. 30 Cordonnet crochet cotton.

The sprays of small leaves are padded and worked over with the fine thread. Connected by stems of outlining of the same cotton, continue the outlining around the edge of the gourd shaped scroll on the opposite side. For the center of this figure, fill with French knots, for these use the heavy thread, winding once around the needle. As there is such a difference in these threads, two different sized needles should be used. The flowers resembling lillies are padded around

the edges of each petal, then with the heavy cotton, worked long and short stitches, slanting towards the center. The calyx of each flower is worked solid with stitches reaching from top to bottom, over this is a criss-cross of the same heavy thread. Fasten these long stitches by short ones over the crosses. The stems and curled lines are outlined in the heavy cotton.

The edge is outlined, then the remaining portion is filled with buttonhole stitches in clusters of 2 together, then a long line divides them from the next cluster.

For the medallions, start with 9 ch sts, join forming a circle, **1st row:** 5 ch sts, 23 t c all into circle, join,

**2nd row:** \* 12 ch sts, skip 2 sts, 1 s c, repeat \*, forming 8 loops for this row,

**3rd row:** \* 4 s c, 1 h d c, 4 d c, 5 ch sts, 4 d c, 1 h d c, 4 s c, all over 1 loop, repeat \*, for each loop.

**4th row:** 6 sl sts up one side, \* 7 t c, 5 ch sts, 7 t c, all over ch of previous row, repeat \*, for each ch,

**5th row:** 6 sl sts, \* 15 ch sts, 1 s-c over ch, repeat \*, 6 times, 11 ch sts, repeat for each fan, break thread.

**6th row:** join at the end loop, make \* 1 s c into center of loop, 5 ch sts, repeat \*, 5 times, 1 s c into the next loop and continue for this row,

**7th row:** 3 s c, 5 ch sts, form 1 p, 3 s c, over each loop, completing the medallion. Join the next medallion by 4 p, as shown in the illustration.

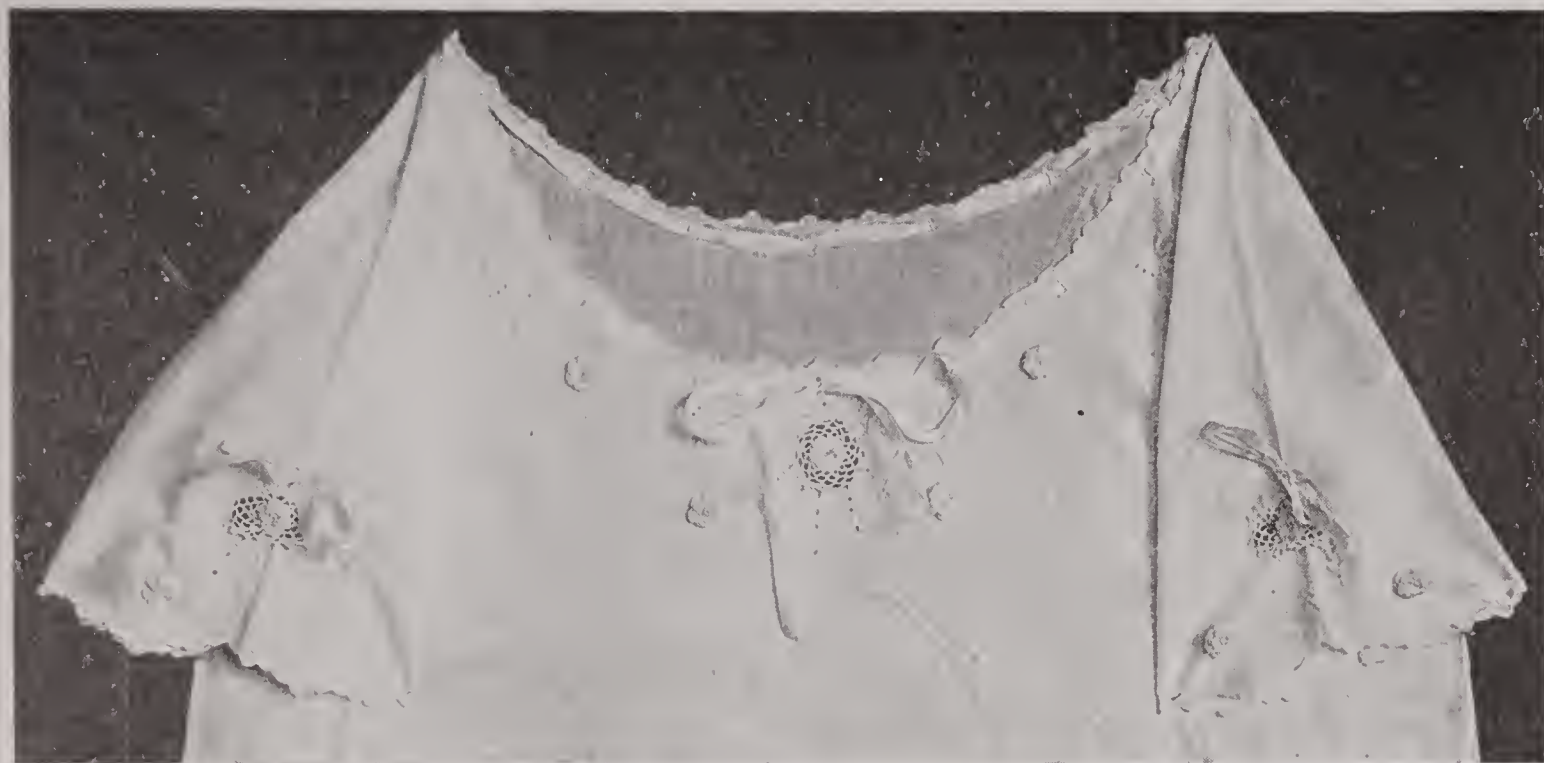
The insertion is basted to the linen, then the linen is cut in scallops following the lace, then the linen is hemmed and the edges of the lace are sewed securely to the hems, allowing the picots to tie over the linen.

NOTE: Perforated stamping pattern for this piece (No. 128), at 60 cts.



*Dainty Gown with the Yoke of Filet Crochet and a Medallion on Each Sleeve*



The  
Night  
Dress

# A Dainty Set Trimmed With Irish Crochet

THE modest little rose of Irish crochet is a popular trimming for dainty lingerie. The girl or woman who has a little leisure time can make the choicest underwear, which if purchased at the shops would be a luxury beyond the reach of most of us. But the needleworker can fashion for her own use or as gifts for her friends, the daintiest of garments.

These are much longed for by all the lovers of sheer soft lingerie. The illustrated gown is roomy and simple in design, is made of unstiffened nainsook and trimmed with a unique combination of embroidery and crochet. The narrow scallop and beading, as well as the embroidery work, was done with 2 threads of 6 strand mercerized cotton. The flowers and leaves being small are padded with the same cotton. The embroidery work though scattered is fine and should be carefully done. The roses are made of No. 70 Cordonnet crochet cotton. Use a fine steel crochet hook and the work should be tight. Eight single roses and three medallions were used. This makes excellent pickup work and is fascinating, too.

Start with 6 ch sts, join forming a circle,

1st row: 12 s c into circle,

2nd row: 5 ch sts, \* skip 1 st, 1 d c, 2 ch sts, repeat \* until you have 6 sp,

3rd row: \* 1 s c, 5 d c, all over 1 sp, forming 1 petal, repeat \* until you have 6 petals,

4th row: \* 4 ch sts, 1 s c into back of s c of previous row, forming a loop, repeat \* until you have 6 loops,

5th row: \* 1 s c, 7 d c, over 1 loop, repeat \* until you have 6 petals,

6th row: \* 6 ch sts, 1 s c back of s c, repeat \* until you have 6 loops,

7th row: \* 1 s c, 9 d c over 1 loop, repeat \* until you have 6 petals, completing the rose.

For the medallion, make \* 5 ch sts, skip 3 sts, 1 s c, repeat \* around the entire rose,

2nd row: \* 5 ch sts, 1 s c into the center st of loop of previous row, repeat \* for this row,

3rd row: \* 7 ch sts, 1 s c into the center st of loop of previous row, repeat \* for this row,

4th row: \* 8 ch sts, catch back into the 6th st forming a p, 3 ch sts, 1 s c into center st of loop of previous row, repeat \*, completing the medallion.

Sew to the center of the embroidery by picots and cut away the material from the back, finish the cut edge with a rolled hem. Sew the single roses as shown in the illustration.

## The Petticoat

THE soft petticoat is made of the same nainsook as is employed in the gown. There are two ruffles of sheer lawn, the smaller ruffle is cut 6 inches deep, the sharp points extend over half the depth of the ruffle. The large ruffle is 14 inches deep and the points are 3 inches deep.

Turn the edge once and over this crochet with No. 70 Cordonnet crochet cotton of pale blue for the small under ruffle and pink for the upper one. Use fine steel hook, make \* 8 s c over hem, 5 ch sts forming 1 p, repeat \*, having a p at each point. The roses are placed to form a medallion, four being used for each, the row of dots joining the roses is embroidered with 6 strand mercerized cotton, one medallion in pink and the other in blue. The leaves and stems are in green. A single thread of the color to match the dots is used to sew the roses to the ruffle, giving a touch of color around the edge and in the center of the rose.

A small spray worked in green for leaves and color for the bud is dropped in the center of the point, with a rose in the next point. The ruffle is joined to the skirt by hemstitching. This is a matter of choice but adds to the dainty finish of the ruffle.

## The Medallion Yoke

TWO patterns are used for the three medallions, which form the front of this yoke. For the rose start with 12 ch sts, join forming a circle.

1st row: 5 ch sts, \* skip 1 st, 1 d c, 2 ch sts, repeat \* until you have 6 sps, join to 3rd ch st.

2nd row: \* 1 s c, 6 d c, over sp, repeat \* for each sp, forming 6 petals,

3rd row: \* 5 ch sts, 1 s c, catching



The Petticoat

into the back of s c of previous row, repeat \* forming 6 loops.

4th row: \* 1 s c, 8 d c, repeat \* for each loop, forming 6 petals.

5th row: \* 7 ch sts, 1 s c into the back of s c, repeat \* forming 6 loops,

sts, repeat from the start of row for each of the 6 open petals,

11th row: \* 5 ch sts, \*\* 1 s c into loop, 3 ch sts, repeat \*\* for 5 loops, 5 ch sts, turn, repeat \* only each time you turn make 1 loop less at the end, making 4 loops, then 3, then 2, then 1 loop, continue down the side with 5 ch sts, 1 s c, 5 ch sts, 1 s c, repeat from the start of row,

12th row: \* 1 s c, 5 d c, form a fan, repeat \* making 5 fans to each petal, completing flower, break thread. Repeat for the opposite medallion.

For the open leaf in the center, start with 10 ch sts, join forming a circle.

1st row: make 18 s c into this circle,

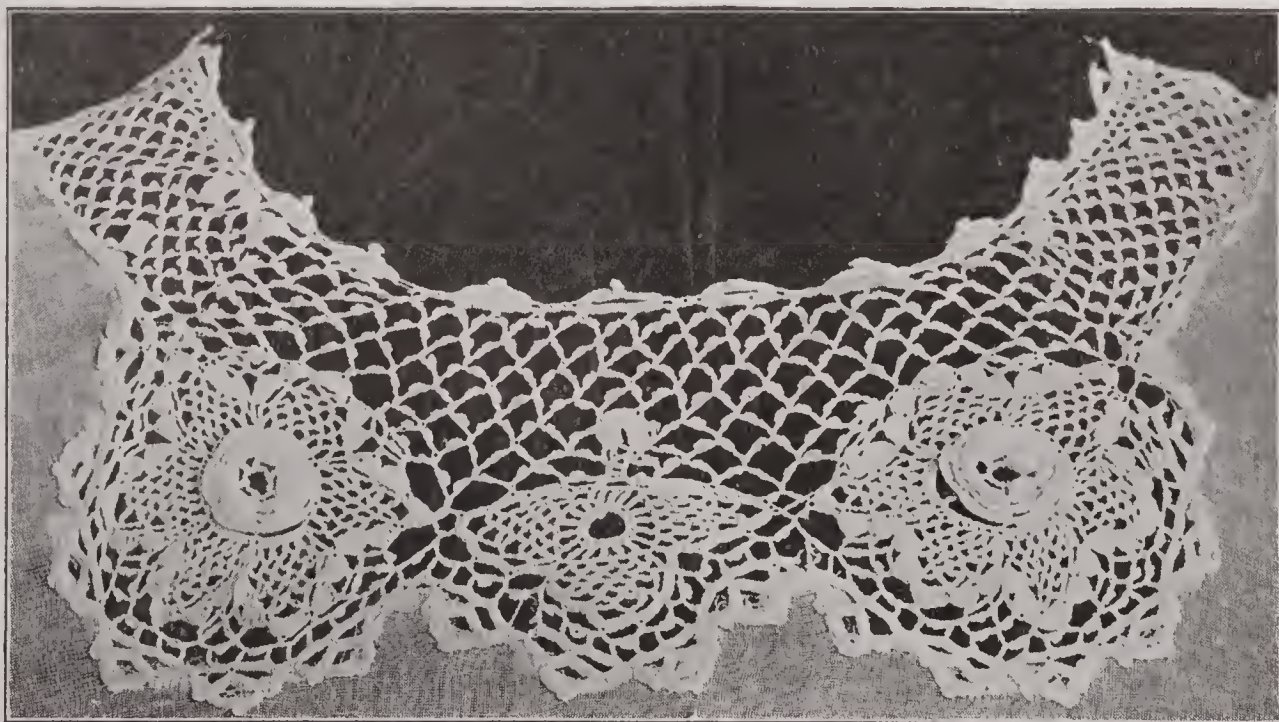
2nd row: 3 ch sts, 1 t c into each st,

3rd row: \* 3 ch sts, 1 s c between t c, repeat \* for 5 loops, 5 ch sts, turn, \* 1 s c over loop, 3 ch sts, repeat \* for 5 loops, repeat for the next 5 loops, then reduce by 1 loop on each turn until but 2 loops remain, make 1 loop of 7 ch sts, continue down the side making 3 loops of 5 ch sts each, repeat twice from the start of row,

4th row: cover each loop with s c,

5th row: 5 ch sts, 1 s c into the 3rd st, forming 1 p, 5 ch sts, 1 s c into 3rd st forming 1 p, 2 ch sts, together forming 1 p loop, skip 5 s c,

(Continued on page 30)



Medallion Yoke



# Dainty and Practical Night Dresses

THREE yards of crepe de chine 40 inches wide were used on the gown at bottom of page. A full figure will require the entire quantity but a slim person will have the four gussets which fall from the under sleeves, of which a very attractive chamisole can be fashioned. This is one advantage of being thin!

The making of this gown is very simple. A small piece of fine net is used for the open work of each of the four conventional leaves. Each piece of net is basted over the portion of the stamping and with embroidery silk to match, is buttonholed over a cord of padding cotton; then the material is cut from under, using a pair of sharp pointed embroidery scissors. The outline of each leaf is made over the single line in short even stitches. The dots between the outline and the buttonholing are worked solid without any padding. The three smaller leaves below are padded and worked solid with a dividing vein through the center of the widest part of each leaf. The smaller circles of dots are worked solid without any padding. The stems are outlined and the scattered dots are worked flat. The effect is charming and yet simple.

At the neck, mark the center of back and front, cut each down 5 inches in a straight line, turn each point back to form a triangle, baste and hemstitch by machine. The one-inch hem on the edge of the sleeves is also hemstitched. A small chiffon rose of pink with Nile

lends to one's personal apparel. Featherstitching finishes the sleeve—it is really only a deep shoulder band. As a gift or for summer wear these short sleeves are very popular.

Baste together the four gussets left from each gown and hemstitch by machine, a featherstitched hem at the top, can also serve as a beading for the draw ribbons. No. 9 satin ribbon makes the straps across the shoulders or 1½-inch wide bands of the same may be hemmed and used for this purpose.

The batiste gown looks well also if made of crepe de chine and this makes a handsomer night dress than any material, excepting only wash satin, which is rather warm for hot weather wear.

Of the crepe de chine, the front can be embroidered, using three of the four leaves used on the gown.

NOTE: The patterns for the two night gowns can be obtained from our embroidery pattern department (sleeveless gowns, No. 2648; kimona sleeve, No. 2138) at 12c each. The perforated stamping pattern for the crepe de chine gown (No. 100) can be obtained from the embroidery pattern department for 20 cents.



## Lingerie Made with Tatting Edge

NO. 70 tatting cotton in white or any dainty shade is required for the tatting edge on the chemise

strand mercerized embroidery cotton of which two threads are used in the needle at once.

The eyelets forming the beading are a half inch deep through which No. 1½ satin ribbon is drawn. These deep eyelets make the removal of the ribbon and retrimming of this garment a very simple matter. The lower portion of the chemise is cut envelope style.

The gown is made of nainsook, a trifle heavier in weight than the chemise, the embroidery design is a very simple one of festoons of raised dots between which are scattered single flowers, with a tiny cluster in the center. The most part of the embroidery on the gown is the three partitioned scallops, which finish neck and sleeves. If desired this gown can be made with hemstitched edge to match the chemise.

For the tatting use No. 70 thread; this requires both shuttle and ball, of the shuttle thread, r, \* 2 d s, p, repeat \* until you have 5 p, 2 d s, close, of shuttle and ball threads, ch 5, \* p, 2 d s, re-

peat \* twice, 5 d s, p, 5 d s, \* r, 2 d s, p, 2 d s, join to second p of first loop, \*\* 2 d s, p, repeat \*\* twice or until you have 5 p, 2 d s, close, ch 3, repeat \* until you have 5 loops, joining by first p, to the last p of previous loop, ch 5, join to p, ch 5, \* p, 2 d s, repeat \* twice, ch 5, repeat from start, joining this single loop, to the end loops of semi-circle. This resembles a bouquet of flowers.

The eyelets are placed close together, allowing but a small portion of the ribbon to show.

Among the fabrics popular for lingerie, besides the utility materials, such as long cloth, cambrics, batistes and Indian Head, we have the dantier materials which include crepe de chine, wash silks, wash satin and A B C cloth. The last mentioned has the effect of a thin wash silk and is semi-transparent. It is the least expensive of these dainty materials unless the silks can be bought on sale. The wash satin is quite opaque and excellent for petticoats, camisoles that are intended to hide the garments underneath and for night dresses for wear in cool weather.



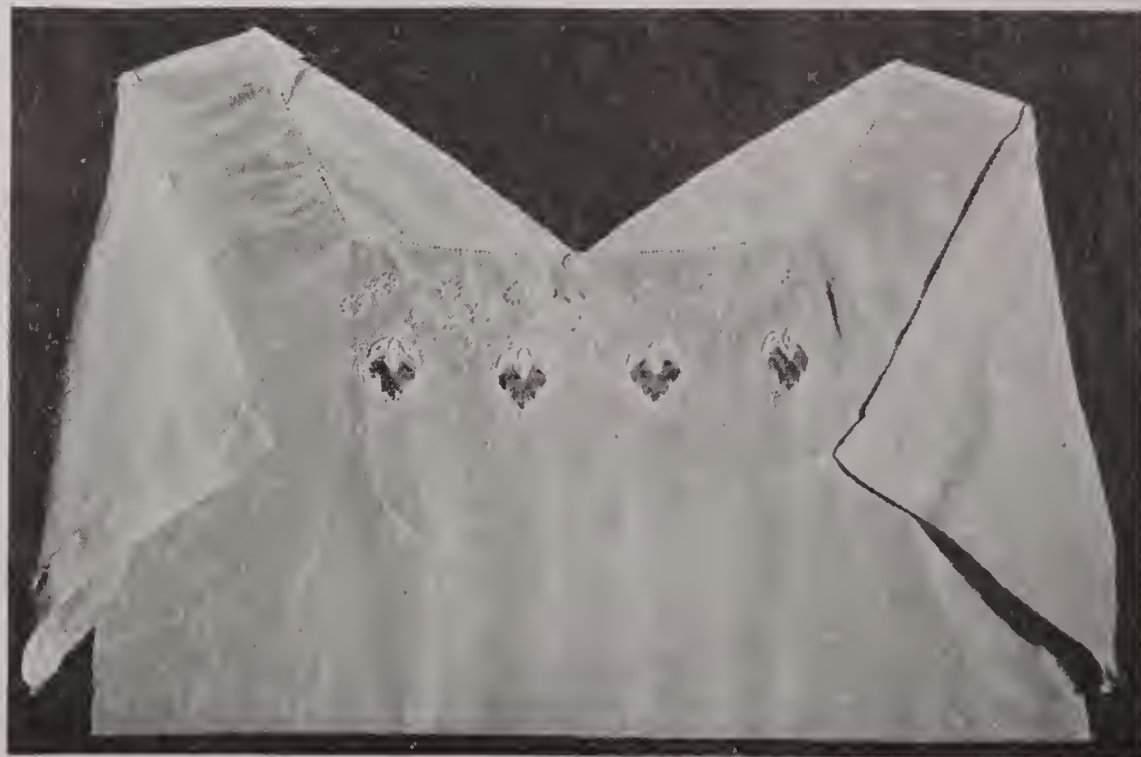
green chiffon leaves completes this very charming gown.

For the girl whose taste runs more to tailored effects, the soft batiste gown of flesh color will appeal. This gown, too, is simple and easily made. The extra pieces are cut from the bits that fall off neck and underarm. Many fancy shapes will suggest themselves to the maker. Cut a paper pattern the size and shape desired to trim the high waisted empire gown. The one-inch band of shirring gathers in the fulness of the front. Five rows of machine stitching form this band. If desired, smocking may be substituted for the machine stitching. A pleasing contrast is obtained by using pale blue cotton on the machine. A basting thread is used to mark the hemstitching which adds so much to the trimmed effect of the gown. The simple featherstitching in blue 6-strand cotton, of which all six threads are used in the needle at once, adds that individual distinction which handwork always

illustrated. Make r, \* 4 d s, p, repeat \* twice, 4 d s, close, leave a length of thread, r, 4 d s, join to last 6 of first loop, r, 4 d s, join to next p of first loop, 4 d s, p, 4 d s, p, 4 d s, close, 4 d s on second r, join to last p of center loop, 4 d s, p, 4 d s, close, completing clover leaf, continue for the length required for neck and armholes.

On the chemise, the edges of neck, armholes and the serpentine wave through the embroidery work are of double hemstitching made by machine. Many of the newer machines have this attachment or the cut garment can be sent to the factory and done at a certain price per yard. This requires about two and a half yards. The hemstitched edge dispenses with embroidering the scallops.

The stems and leaves forming the reverse serpentine wave are padded and embroidered in satin stitch. This is done with six-



A Dainty Gown of Crepe de Chine, With Effective Embroidery





**A** BRASSIERE with sleevelets, is a novelty in crochet work. With the thin waists merely veiling the under bodice, this will be as prominent as if it were a part of the waist itself, hence one need not hesitate in making so elaborate a piece of crocheting. While it is dainty, it is also substantial and will outwear many times the lace trimmed crepe, silk or cambric brassieres so frequently used for this purpose. The work will prove fascinating and a lasting pleasure to the wearer. Size 50 Cordonnet crochet cotton of which 10 balls are required for a 38 bust measure, 4 yards of No. 1½ wash satin ribbon of a dainty shade, complete the materials. Start with 62 ch sts.

1st row: \* 19 sp, 5 ch sts, turn, repeat \* for 3 rows.

4th row: 6 sp, 1 gr, 5 sp, 1 gr, 6 sp, 5 ch sts, turn,

5th row: 6 sp, 2 gr, 3 sp, 2 gr, 6 sp, 5 ch sts, turn,

6th row: 6 sp, 3 gr, 1 sp, 3 gr, 6 sp, 5 ch sts, turn,

7th row: 2 sp, 4 gr, 1 sp, 1 gr, 5 ch sts, skip 1 gr, 1 t c over sp, 5 ch sts, skip 1 gr, 1 gr, 1 sp, 4 gr, 2 sp, 5 ch sts, turn,

8th row: 3 sp, 4 gr, 5 ch sts, 1 s c into last ch st of loop, 3 s c into s c, 1 s c into first ch st, 5 ch sts, 4 gr, 3 sp, 5 ch sts, turn,

9th row: 3 sp, 3 ch sts, skip 5 d c, 2 gr, 5 ch sts, 5 s c, 5 ch sts, 2 gr, 3 ch sts, skip 5 d c, 3 sp, 5 ch sts, turn,

10th row: 5 sp, 1 gr, 5 ch sts, 7 s c, 5 ch sts, 1 gr, 5 sp, 5 ch sts, turn,

11th row: 4 sp, 2 gr, 5 ch sts, 7 s c, 5 ch sts, 2 gr, 4 sp, 5 ch sts,

16th row: 6 sp, 2 gr, 3 sp, 2 gr, 6 sp, 5 ch sts, turn,

17th row: 6 sp, 1 gr, 5 sp, 1 gr, 6 sp, 5 ch sts, turn,

18th row: 19 sp, repeat for next row, then repeat 4th row and continue until you have 6 figures or the width across the back, turn, make 19 sp, using the upper edge of each of the last 19 rows as a foundation, continue pattern until you have 5 figures for the shoulder, turn as before and make 2½ figures for ½ the front or the width required.

Start at the opposite side of the back and repeat the shoulder and remaining portion of the front. Join the thread at the lower front edge for the under arm, make 4 sp, 5 ch sts, turn, repeat for 29 rows, join to the back. Repeat for the opposite underarm. Now you are ready for

## Brassiere of Filet Crochet

turn,

12th row: 3 sp, 4 gr (making last 3 d c into ch), 5 ch sts, 5 sc, 5 ch sts, 4 gr, 3 sp, 5 ch sts, turn,

13th row: 2 sp, 4 gr, 1 sp, 1 gr, 5 ch sts, 3 s c, 5 ch sts, 3 s c, 5 ch sts, 1 gr, 1 sp, 4 gr, 2 sp, 5 ch sts, turn,

14th row: 6 sp, 3 gr, 2 ch sts, 1 t c, 2 ch sts, 3 gr, 6 sp, 5 ch sts, turn,

15th row: 6 sp, 3 gr, 1 sp, 3 gr over 3 gr, 6 sp, 5 ch sts, turn,

the body portion. By finishing at this place you would have a yoke for a camisole. Make 1st row: sp across entire length, 5 ch sts, turn,

2nd row: 2 sp, 1 gr, \* 9 sp, 1 gr, 5 sp, 1 gr, repeat \* twice, 17 sp, 1 gr, 5 sp, 1 gr, 17 sp (this starts 1 figure down the center of under arm, repeat figures across back and continue for under arm and front, continue for 3 more rows of figures.) To taper from under arm to waist make 2 sp over 3 sp on each side of under arm figure on as many rows as is necessary. This reduces by 4 sp on a row, measure the amount required for reduction.

Start at the top of front, make 1 row of sp down the front, 3 ch sts, turn, across the bottom make 1 d c into each ch st, then sp along the opposite front edge, 3 ch sts, turn,

2nd row: 1 d c into each st around the three sides,

Across the bottom, join thread at the corner, make 3 ch sts, 1 d c, \* 2 ch sts, skip 2 sts, 2 d c, repeat \* across the bottom only, turn, 1 s c into each st, break thread.

Start at the under arm, make 5 ch sts, 1 t c, \* 3 ch sts, skip 1 sp, 2 t c over next sp, repeat \* around the armhole, join,

2nd row: sp, use this row as a foundation for a row of figures, 2 rows of sp,

Next row: beading, then 2 rows of sp.

Scallop: \* 1 s c, 7 ch sts, catch back into the 6th st, forming 1 p, skip 2 sp, \*\* 1 t c, 2 ch sts, 1 p, repeat \*\* until you have 5 t c, all over same sp, 3 ch sts, skip 1 sp, 1 s c into next sp, repeat \* around the edge of each sleeve.

Make beading and scallops around the neck, finish with the ribbon as shown in the illustration. A wash ribbon is preferable.

## Camisole with Lace Insertion

**F**OR the camisole with crocheted yoke, use 10 inches of pink crepe and 3 balls of No. 80 mercerized crochet cotton, start with 56 ch sts, 1st row: 17 sp, 5 ch sts, turn, repeat for 3 rows.

4th row: 8 sp, 1 gr, 8 sp, 5 ch sts, turn,

5th row: 7 sp, 3 gr, 7 sp, 5 ch sts, turn,

6th row: 5 sp, 1 gr, 1 sp, 3 gr, 1 sp, 1 gr, 5 sp, 5 ch sts, turn,

7th row: 6 sp, 5 gr, 6 sp, 5 ch sts, turn,

8th row: 3 sp, 1 gr, 3 sp, 3 gr, 3 sp, 1 gr, 3 sp, 5 ch sts, turn,

9th row: 4 sp, 1 gr, 3 sp, 1 gr, 3 sp, 1 gr, 4 sp, 5 ch sts, turn,

10th row: 2 sp, 4 gr, 1 sp, 3 gr, 1 sp, 4 gr, 2 sp, 5 ch sts, turn,

11th row: 1 sp, 7 gr, 1 sp, 7 gr, 1 sp, 5 ch sts, turn, forming half of the pattern. Repeat 10th row, then backward for the remaining half. Continue for the width required across the front, then drop 9 sps at the top edge, on the remaining 8 sps make sps to form the underarm band, then add 32 ch sts at the top and repeat from the start for the back.

For the shoulder straps, use the top edge of 7 rows of the front, 1st row: 7 sps, 5 ch sts, turn,

2nd row: 3 sp, 1 gr, 3 sp, 5 ch sts, turn,

3rd row: 2 sp, 3 gr, 2 sp, 5 ch sts, turn,

4th row: 1 sp, 2 gr, 1 sp, 2 gr, 1 sp, 5 ch sts, turn, forming half of the pattern, repeat 3rd row and continue backward; then 2 rows of sps, con-

tinue for the length required, join at the back, by taking up half st of each and making 1 s c into each st.

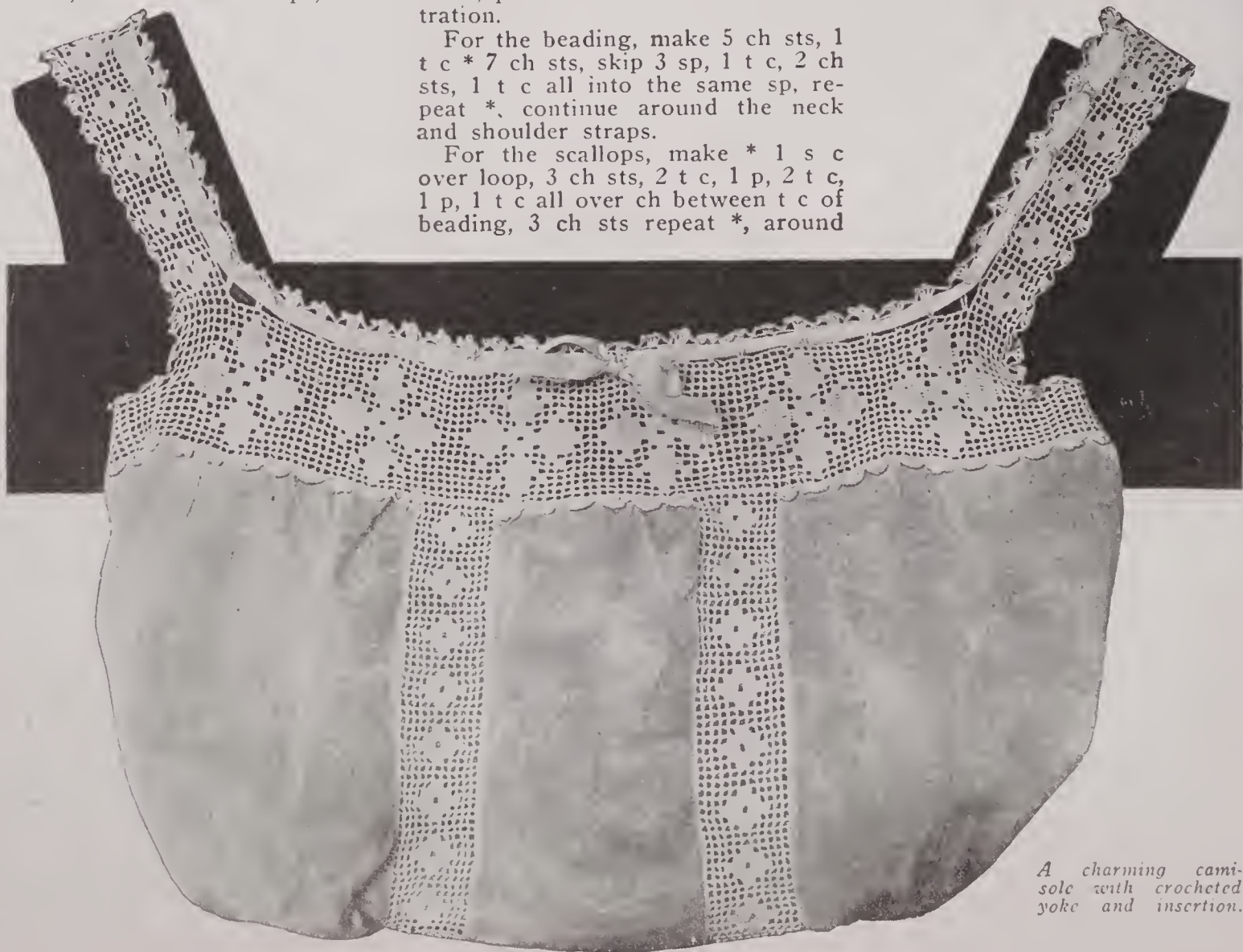
The same design made on 11 sps forms the two straps down the front, placed as shown in the illustration.

For the beading, make 5 ch sts, 1 t c \* 7 ch sts, skip 3 sp, 1 t c, 2 ch sts, 1 t c all into the same sp, repeat \*, continue around the neck and shoulder straps.

For the scallops, make \* 1 s c over loop, 3 ch sts, 2 t c, 1 p, 2 t c, 1 p, 1 t c all over ch between t c of beading, 3 ch sts repeat \*, around

the armholes and lower edge of yoke.

Use 11-4 yards of No. 2 satin ribbon through the beading and white elastic run through the hem at the lower edge of camisole.



A charming camisole with crocheted yoke and insertion.



FOR yoke with separate cord, start with 68 ch sts, 1st row: 1 sp, 1 gr, 19 sp, 5 ch sts, turn, 2nd row: 19 sp, 1 gr, 1 sp, 5 ch sts, turn, make 1st and 2nd rows alternately, until you have completed the 8th row.

9th row: 8 sp, 1 gr, 1 sp, 1 gr, 5 sp, 1 gr, 2 sp, 1 gr, 1 sp, 5 ch sts, turn,

10th row: 1 sp, 1 gr, 6 sp, 2 gr, 2 sp, 1 gr, 1 sp, 2 gr, 5 sp, 5 ch sts, turn,

11th row: 2 sp, 2 gr, 1 sp, 3 gr, 3 sp, 1 gr, 7 sp, 1 gr, 1 sp, 5 ch sts, turn,

12th row: 1 sp, 1 gr, 6 sp, 1 gr, 4 sp, 6 gr, 2 sp, 5 ch sts, turn,

13th row: 1 sp, 2 gr, 3 sp, 1 gr, 2 sp, 1 gr, 3 sp, 1 gr, 5 sp, 1 gr, 1 sp, 5 ch sts, turn,

14th row: 1 sp, 1 gr, 8 sp, 4 gr, 1 sp, 3 gr, 1 sp, 1 gr, 1 sp, 5 ch sts, turn,

15th row: 2 sp, 5 gr, 1 sp, 3 gr, 8 sp, 1 gr, 1 sp, 5 ch sts, turn,

16th row: 1 sp, 1 gr, 3 sp, 3 gr, 4 sp, 1 gr, 1 sp, 2 gr, 2 sp, 1 gr, 2 sp, 5 ch sts, turn,

17th row: 2 sp, 1 gr, 2 sp, 2 gr, 1 sp, 2 gr, 2 sp, 5 gr, 2 sp, 1 gr, 1 sp, 5 ch sts, turn,

18th row: 1 sp, 1 gr, 1 sp, 2 gr, 2 sp, 3 gr, 1 sp, 3 gr, 1 sp, 3 gr, 3 sp, 5 ch sts, turn,

19th row: 6 sp, 2 gr, 2 sp, 7 gr, 2 sp, 1 gr, 1 sp, 5 ch sts, turn,

20th row: 1 sp, 1 gr, 3 sp, 4 gr, 1 sp, 1 gr, 10 sp, 5 ch sts, turn,

21st row: 6 sp, 4 gr, 1 sp, 1 gr, 7 sp, 1 gr, 1 sp, 5 ch sts, turn,

22nd row: 1 sp, 1 gr, 4 sp, 4 gr, 1 sp, 1 gr, 1 sp, 3 gr, 5 sp, 5 ch sts, turn,

23rd row: 5 sp, 2 gr, 1 sp, 2 gr, 1 sp, 2 gr, 1 sp, 2 gr, 3 sp, 1 gr, 1 sp,



Butterfly Yoke, Combined with Flesh Satin, Makes a Dainty Camisole

## Page of Camisole Tops

the length required), then make 56 ch sts, to start the back. Make 8 rows of sp, then the diamond, then 8 rows of sp, then repeat 31st row and continue repeating backward to the 9th row, including this row, you now have half the back. Repeat 9th row and continue the pattern again. For the shoulder strap, make 11

sts, turn,

15th row: 3 sp, 2 gr, 1 sp, 2 gr, 3 sp, 5 ch sts, 1 d c, 7 ch sts, turn,

16th row: 1 s c, 3 ch sts, 1 d c, 11 sp, break thread and next you repeat the figure with 1 row of sp at each side until you have 5 medallions, then using the upper edge of 11 sp as a foundation, continue in the same manner until you have formed the shoulder strap, join the back and form the yoke as shown.

For the underarm, continue the beading and one row of sp above it, for the length required to join fronts and back, to form a comfortable armhole.

On the upper edge join, make 5 ch sts, 1 t c, \* 5 ch sts, skip 2 sp, 2 t c, repeat \* for fronts, shoulders and back,

2nd row: \* 1 s c over 1st ch, 9 t c over next ch, repeat \*.

3rd row: \* 3 ch sts, 1 s c between each t c, 3 ch sts, 1 s c, into s c, repeat \* for this row, then continue making 1 s c into each st down the front openings and around the bottom of yoke.

Make 2nd and 3rd rows of scallop around the sleeve openings.

Hairpin work forms the string. For the drops, start the rose with 6 ch sts, join forming a circle

1st row: 12 s c into circle,

2nd row: \* 3 ch sts, skip 1 st, 1 s c, repeat \* until you have formed 6 loops,

3rd row: 1 s c, 6 d c, into each loop, forming 6 petals,

4th row: Turn to the back, make \* 4 ch sts, 1 s c catch into back of s c of 2nd row, but into the same st, repeat \* for 6 loops,

5th row: 1 s c, 8 d c, into each loop forming 6 petals,

6th row: 3 ch sts, 1 s c into each st of previous row, join to end of

hairpin work and break thread.

For the drop at the opposite end, make 6 ch sts, join forming a circle,

1st row: Make 12 s c into this circle,

2nd row: \* 5 ch sts, skip 2 sts, 1 s c, repeat \* for 4 loops,

3rd row: \* 6 s c, 3 ch sts, forming 1 p, 6 s c, all over loop, repeat

\* for each loop, make ch of 10 sts.

### Butterfly Yoke

THE butterfly yoke for a camisole, opening on each shoulder, is made of No. 50 mercerized crochet cotton. Start with 6 ch sts, 1 d c into the first st, 6 ch sts, turn,

1st row: 1 d c into side of d c, 2 ch sts, 1 d c into side base of same st, 2 ch sts, 1 t c, into the same st, 6 ch sts, turn,

2nd row: 1 d c into t c, 3 sp, 2 ch sts, 1 d c into same st as last d c, 6 ch sts, turn, you have added 1 sp on each end of row, continue for 9 rows of sp and continue adding the two sps on each of the following rows,

10th row: 3 sp (2 sp and the added one), 1 gr, 6 sp, 1 gr, 6 sp, 1 gr, 3 sp,

11th row: 3 sp, 1 gr, 1 sp, 1 gr, 4 sp, 3 gr, 4 sp, 1 gr, 1 sp, 1 gr, 3 sp,

12th row: 3 sp, 2 gr, 1 sp, 2 gr, 3 sp, 3 gr, 3 sp, 2 gr, 1 sp, 2 gr, 3 sp,

13th row: 4 sp, 2 gr, 2 sp, 2 gr, 2 sp, 3 gr, 2 sp, 2 gr, 2 sp, 2 gr, 4 sp,

14th row: 4 sp, 2 gr, 1 sp, 2 gr, 4 sp, 3 gr, 4 sp, 2 gr, 1 sp, 2 gr, 4 sp,

15th row: 4 sp, 2 gr, 1 sp, 1 gr, 6 sp, 3 gr, 6 sp, 1 gr, 1 sp, 2 gr, 4 sp,

16th row: 4 sp, 3 gr, 2 sp, 2 gr, 4 sp, 3 gr, 4 sp, 2 gr, 2 sp, 3 gr, 4 sp,

17th row: 10 sp, 4 gr, 1 sp, 5 gr, 1 sp, 4 gr, 10 sp,

18th row: 5 sp, 5 gr, 6 sp, 5 gr, 6 sp, 5 gr, 5 sp,

19th row: 5 sp, 5 gr, 1 sp, 5 gr, 1 sp, 5 gr, 1 sp, 5 gr, 1 sp, 5 gr, 1 sp, 5 gr, 5 sp,

20th row: 5 sp, 5 gr, 1 sp, 6 gr, 2 sp, 3 gr, 2 sp, 6 gr, 1 sp, 5 gr, 5 sp,

21st row: 5 sp, 5 gr, 1 sp, 5 gr, 5 sp, 1 gr, 5 sp, 5 gr, 1 sp, 5 gr, 5 sp,

22nd row: 5 sp, 4 gr, 3 sp, 4 gr, 5 sp, 1 gr, 1 sp, 1 gr, 5 sp, 4 gr, 3 sp, 4 gr, 5 sp,

23rd row: 5 sp, 3 gr, 3 sp, 5 gr, 3 sp, 3 gr, 3 sp, 3 gr, 3 sp, 5 gr, 3 sp, 3 gr, 5 sp,

24th row: 5 sp, 2 gr, 2 sp, 5 gr, 4 sp, 3 gr, 7 sp, 3 gr, 4 sp, 5 gr, 2 sp, 2 gr, 5 sp,

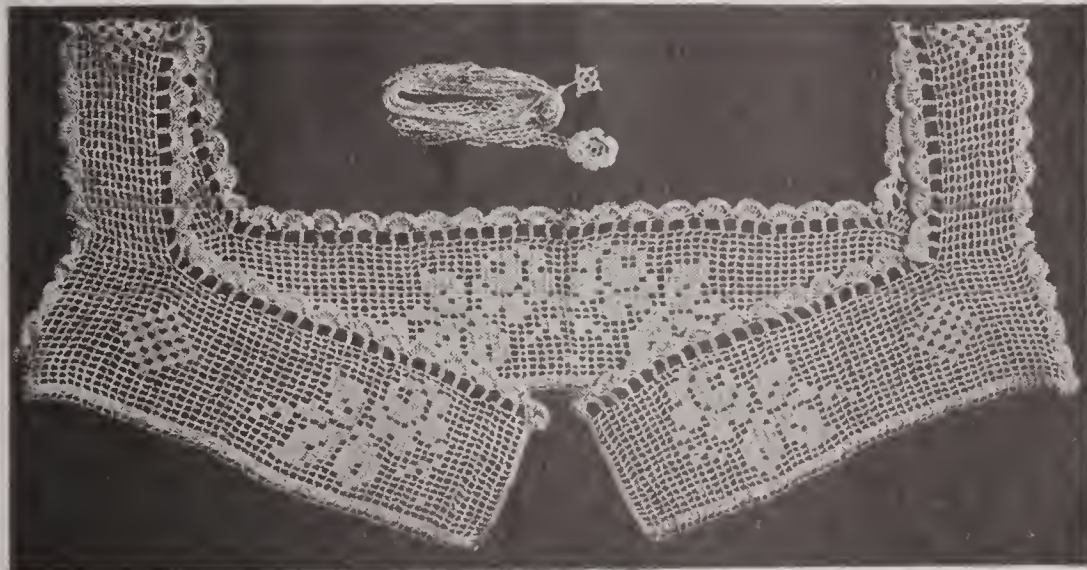
25th row: 5 sp, 1 gr, 2 sp, 3 gr, 7 sp, 1 gr, 13 sp, 1 gr, 7 sp, 3 gr, 2 sp, 1 gr, 5 sp,

Two rows of sp complete the medallion, repeat for 4 medallions.

At the end of medallion, make 14 ch sts, turn, 1 d c into the 8th ch st, 2 sp, 1 d c into the same st as last d c of medallion, 3 ch sts, 1 d c into next d c, then complete gr over first sp of the three, 2 sp, 7 ch sts, turn,

2 sp, 1 gr, 1 sp, 1 d c into next d c; this forms the last row of sp on medallion and the border all in one without making a seam.

The underarm is a band of 6 sp; along the entire edge make 1 row of s c to finish.



### Daisy Pattern

For this yoke, two colors of No. 50 Cordonet crochet cotton were used. Make 44 ch sts.

1st row: 11 sp, 5 ch sts, skip 5 sts, 1 d c, 7 ch sts, turn,

2nd row: 1 s c into 3rd st of 5 ch sts, of previous row, 3 ch sts, 1 d c into d c, 11 sp, 5 ch sts, turn, repeat

1st and 2nd rows alternately until you have completed the 6th row,

7th row: 3 sp, 2 gr, 1 sp, 2 gr, 3 sp, 5 ch sts, 1 d c, 7 ch sts, turn,

8th row: 1 s c into 3rd st, 3 ch sts, 3 sp, 2 gr, 1 sp, 2 gr, 3 sp, 5 ch sts, turn,

9th row: 1 sp, 2 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 5 ch sts, 1 d c, 7 ch sts, turn,

10th row: 1 s c, 3 ch sts, 1 d c, 1 sp, 3 gr, 3 sp, 3 gr, 1 sp, 5 ch sts, turn,

11th row: 5 sp, 1 gr, 5 sp, 5 ch sts, 1 d c, 7 ch sts, turn,

12th row: 1 s c, 3 ch sts, 1 d c, 1 sp, 3 gr, 3 sp, 3 gr, 1 sp, 5 ch sts, turn,

13th row: 1 sp, 2 gr, 1 sp, 1 gr, 1 sp, 1 gr, 1 sp, 2 gr, 1 sp, 5 ch sts, 1 d c, 7 ch sts, turn,

14th row: 1 s c, 3 ch sts, 1 d c, 3 sp, 2 gr, 1 sp, 2 gr, 3 sp, 5 ch

5 ch sts, turn,

24th row: 1 sp, 1 gr, 2 sp, 2 gr, 1 sp, 2 gr, 1 sp, 1 gr, 1 sp, 4 gr, 5 sp, 5 ch sts, turn,

25th row: 4 sp, 3 gr, 3 sp, 1 gr, 1 sp, 5 gr, 2 sp, 1 gr, 1 sp, 5 ch sts, turn,

26th row: 1 sp, 1 gr, 2 sp, 4 gr, 2 sp, 2 gr, 9 sp, 5 ch sts, turn,

27th row: 10 sp, 1 gr, 5 sp, 1 gr, 2 sp, 1 gr, 1 sp, 5 ch sts, turn,

28th row: 1 sp, 1 gr, 6 sp, 2 gr, 11 sp, 5 ch sts, turn,

29th row: 11 sp, 1 gr, 7 sp, 1 gr, 1 sp, 5 ch sts, turn,

30th row: 1 sp, 1 gr, 6 sp, 1 gr, 12 sp, 5 ch sts, turn,

31st row: 13 sp, 1 gr, 5 sp, 1 gr, 1 sp, 5 ch sts, turn,

32nd row: 1 sp, 1 gr, 19 sp, repeat sp, with one gr over gr on each row, until you have completed the 39th row,

40th row: 9 sp, 1 gr, 9 sp, 1 gr, 1 sp, 5 ch sts, turn,

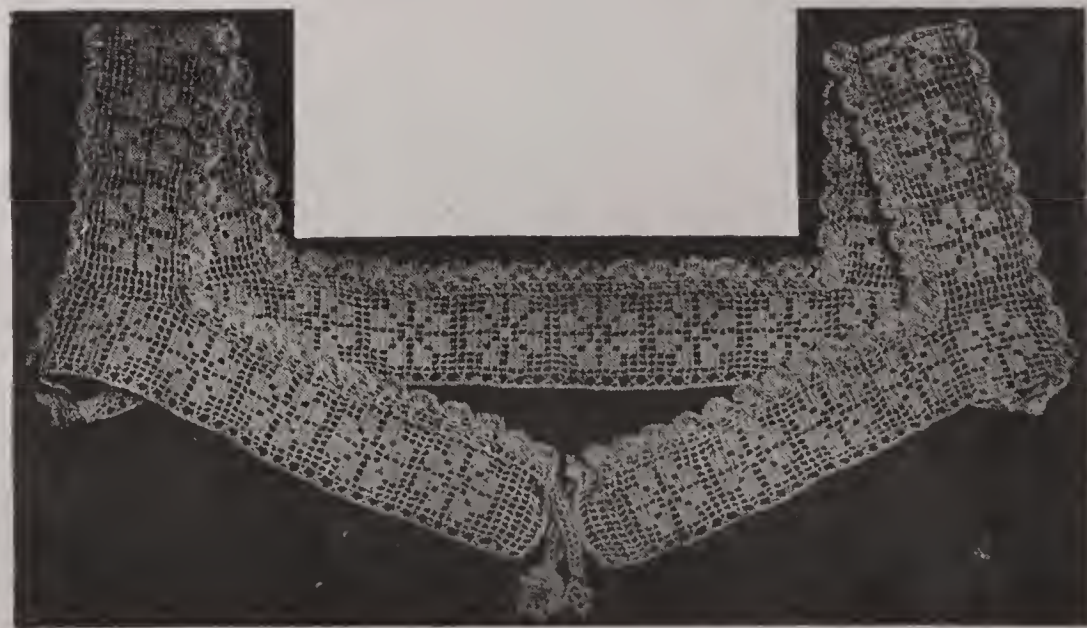
41st row: 1 sp, 1 gr, 8 sp, 1 gr, 1 sp, 1 gr, 8 sp, 5 ch sts, turn,

42nd row: 7 sp, 1 gr, 1 sp, 1 gr, 1 sp, 1 gr, 7 sp, 1 gr, 1 sp, 5 ch sts, turn,

43rd row: 1 sp, 1 gr, 6 sp, \* 1 gr, 1 sp, repeat \* twice, 1 gr, 6 sp, 5 ch sts, turn,

44th row: 5 sp, \* 1 gr, 1 sp, repeat \* three times, 1 gr, 5 sp, 1 gr, 1 sp, 5 ch sts, turn, completing half the diamond, repeat backward to complete diamond, then continue sp, for the length required for half the front, then for underarm make 1 sp,

1 gr, 2 sp, repeat for 19 rows, (or





# How to Do Knitting

## Casting On

**M**AKE a slip knot upon the left-hand needle, \* insert into this the right-hand needle, passing it from left to right beneath the left-hand needle; pass the yarn around the point of the right-hand needle, and pull yarn through loop, in this way forming a new loop upon the right-hand needle (Fig. 1.) Slip it upon the left-hand needle, inserting needle from right to left (Fig. 2), dropping it from right-hand needle at the same time. Repeat from \* until you have the necessary number of stitches cast on, always inserting the right-hand needle into the last loop placed upon left-hand needle.

## Plain Knitting

**H**OLD the needle containing the stitches in the left hand and with the yarn back of the work; insert the right-hand needle into first loop and make a loop upon right-hand needle, the same as for casting on (Fig. 3.) The new stitch should be kept upon the right-hand needle and not slipped to the left in this instance. Work each stitch in this way until no loop remains upon the left-hand needle. Turn the work for the second row, taking it in the left hand, and proceed as with first

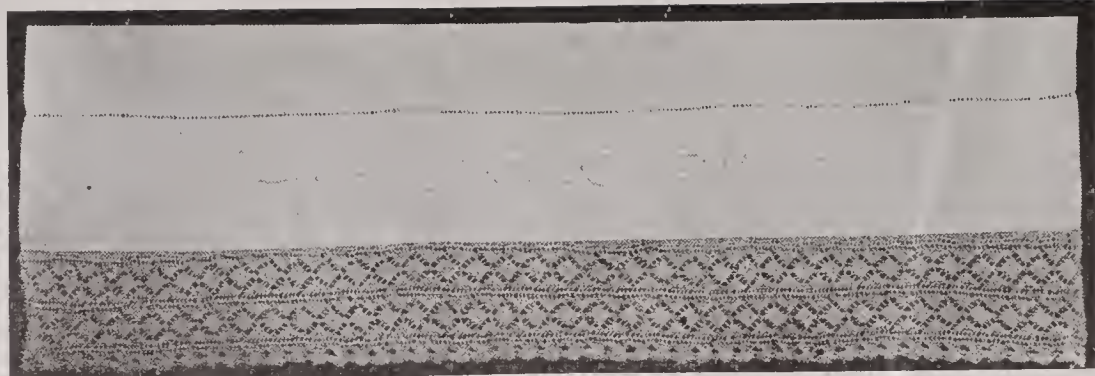
row. This stitch is alike on both sides and is sometimes called garter stitch.

## Purling

**H**OLD as for plain knitting, but bring the yarn to the front of the work. Insert the right-hand needle from right to left through the front of the next st, pass the yarn around the back of the right-hand needle, draw it over the needle through the loop, backwards and let the stitch slip off the left needle as in plain knitting (Fig. 4.) When both purling and knitting come in the same row, the yarn must be brought from back to front beneath the point of the right-hand needle, before changing from knit to purl, and it must be brought back again in the same way before returning to plain knitting. The right side of purling is just like the wrong side of plain knitting.

## Increasing

**K**NIT 1, but do not slip it from the needle as usual; put needle to which the stitches are being knit behind the first needle and knit a second stitch on the back thread of the same stitch, then slipping the latter from the needle as usual. (Fig. 5.) A stitch may be added in this manner without making a



hole in the work. Another way of increasing a stitch is to throw the thread over the needle, which makes a hole in the work when an opening for ribbon is desired.

## Decreasing

**K**NIT 2 stitches together. Work as in plain knitting but insert needle into 2 stitches at a time instead of 1 (Fig. 6.)

## Slipping a Stitch (Not illustrated)

**T**AKE stitch from one needle to the other without knitting. Insert needle as for purling.

## Binding Off

**K**NIT 2 stitches, \* pass the first stitch over the second, knit another stitch, again giving 2 stitches upon the needle. Repeat from \* until but 1 stitch is left. Break yarn and draw it through the last stitch (Fig. 7.)

## Joining Stitch

**T**HREAD a darning needle and bring pieces to be joined close together. Draw up yarn in first stitch on upper piece, inserting needle from wrong side; insert needle from right side in first stitch on lower piece and bring up through next stitch from wrong side—draw up yarn; \* insert needle from right side in same stitch as before on upper piece and bring up through next stitch from wrong side—draw up yarn; insert needle from right side in same stitch as before on lower piece and bring up through next stitch—draw up yarn; repeat from \* until all stitches are joined and fasten yarn well before breaking off.

Many knitters make the mistake of knitting much too tightly, especially when they are first learning. Of course very loose, uneven looking knitting is undesirable, but in the majority of cases advice to knit loosely and not "to work so hard" at it is what beginners need most.

During the war, knitting meant sweaters for the boys, socks for them, helmets, mittens—all sorts of things to keep them warm. Now of course to be able to knit means that one is able to make many lovely things for oneself and others quite apart from the utilitarian wartime products of the needles. It is an old art and like most things that our grandmothers and great grandmothers did, it has become up-to-date to make many things with yarn.

## Knitted Lace for Pillow Case

**T**HE pillow case shown in this illustration is very pleasing though simple in appearance. The 2½-inch hem is stamped through the center, with a dainty design of conventional scrolls and daisies.

The entire work is padded and worked solid in satin stitch. For this use 6 strand mercerized embroidery cotton, using 2 threads in the needle at once. When the embroidery work is finished, baste up the hem and hemstitch by machine.

For the knitter, this lace will prove attractive pickup work, made of fine thread. It will outwear several pair of pillow cases, if laundered carefully.

Use the size thread desired and needles necessary for that particular thread and one's own method of working. For the person whose work is naturally tight, coarser needles are required than for the naturally loose worker.

Cast on 34 sts, 1st row: \* k 2, over twice, p 2 tog, k 1, over once, k 2 tog, k 5, over once, k 2 tog, repeat \*, over twice, p 2 together, k 1, over twice, k 2 tog, k 1.

2nd row: k 5, \* over twice, p 2 tog, k 1, over once, k 2 tog, k 5, over once, k 2 tog, repeat \*, over twice, p 2 tog, k 2.

3rd row: \* k 2, over twice, p 2 tog, k 2, over once, k 2 tog, k 3, over once, k 2 tog, repeat \*, over twice, p 2 tog, k 5.

4th row: k 5, \* over twice, p 2 tog, k 3, over once, k 2 tog, k 3, over once, k 2 tog, k 3, repeat \*, over twice, p 2 tog, k 2.

5th row: k 2, \* over twice, p 2 tog, k 4, over once, k 2 tog, k 1, over once, k 2 tog, k 4, repeat \*, over twice, p 2 tog, k 1, k 2 tog, twice.

6th row: k 2, over once, k 2 tog, \* over twice, p 2 tog, k 5, over once, k 2 tog, k 1, over once, k 2 tog, k 5, repeat \*, over twice, p 2 tog, k 2. This completes the scallop and ½ the diamond, repeat backward to complete the diamond and continue for the length required. Whip to the edge of hem.

## An Irish Crochet Set

(Continued from page 26)

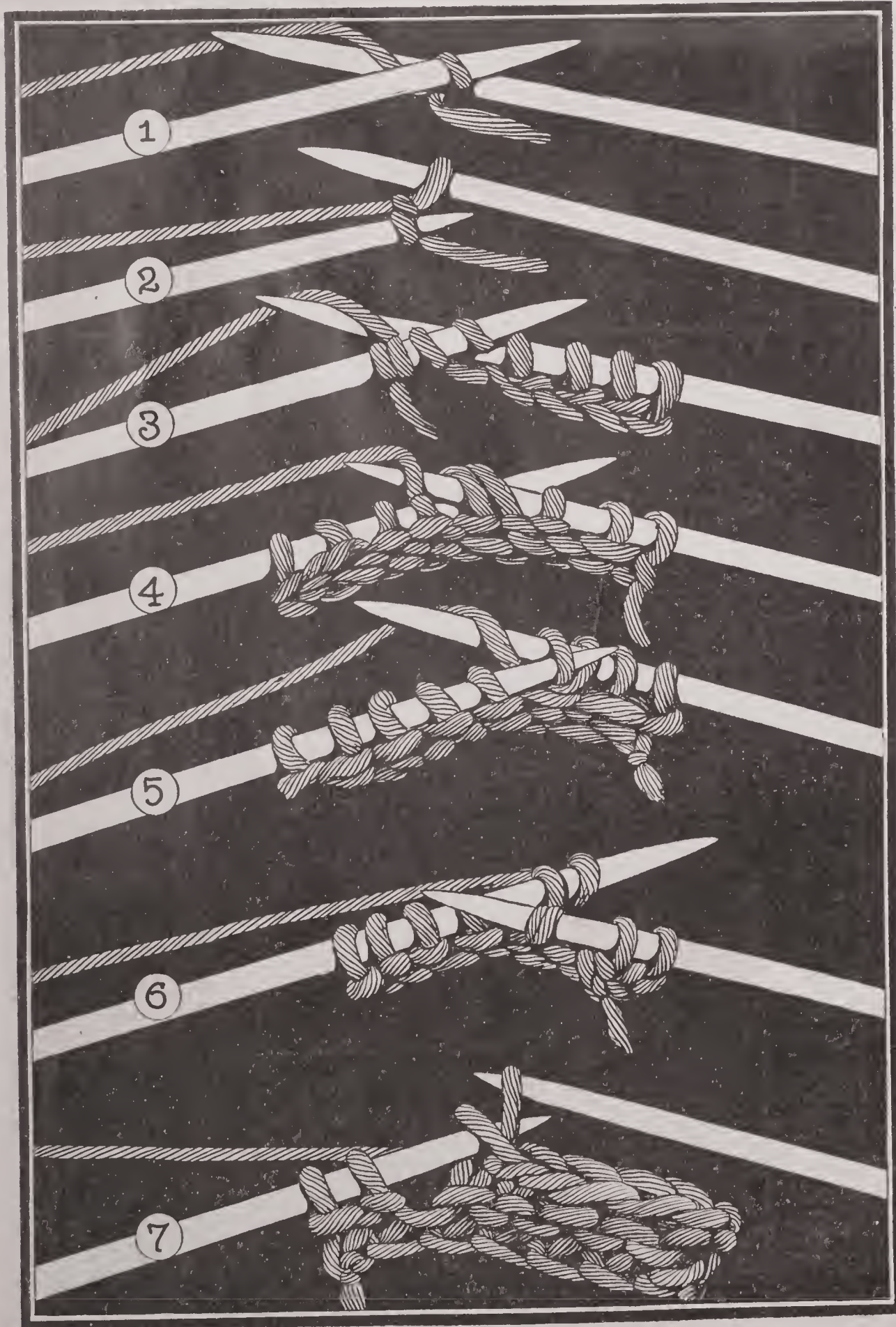
1 s c. continue to the point of leaf, here join by 3 ch sts, 1 s c into center stitch of center fan of rose petal, 3 ch sts, 1 s c into 3rd s c of leaf, then make \* 5 ch sts, 1 p, 2 ch sts, 1 s c, repeat \* to the point of 3rd leaf, then join to the next rose and continue with p loops to the center of the three leaves, here make 5 ch sts, join to leaf, turn 1 d c into each of 4 sts, 7 ch sts, join to the last st, forming a loop, 3 ch sts, 15 d c into this loop and continue with p loops in rows as shown in the illustration.

For the strip across the shoulders and back make 5 p loops to the row, for 12 rows, then make fan of 9 d c over loop, 2 p loops, 1 fan, 1 loop, continue for the length required.

For the finish at the neck make, 1st row: \* 1 d c over loop, 2 ch sts, repeat \*. In some places 3 ch sts are required. This row is to make an even line and should be made according to the requirements.

2nd row: \* fill 2 sps with s c, turn, 5 ch sts, 1 s c into last st, turn, fill loop with s c and 3 ch sts, forming 1 p at the center, s c over next sp, repeat \* for this row.

At the lower edge make 3 of these loops in a pyramid.





# Knitted Laces Make Excellent Trimmings

FOR pickup work, the knitter finds lace making a restful and enjoyable pastime. Many of the older ladies take pride and pleasure in the making of these simple patterns for trimming household linens, underwear, children's dresses, handkerchiefs, etc. The fine steel needles and the fine thread make a featherweight lace, when finished, which is attractive to the worker, who for the past few years has felt it her desire and duty to knit warm and practical garments for the soldiers. Many of these workers will turn to lace knitting as a pleasure, not a work. These designs are simple and the illustrations are so large and clear one can copy from them direct.

For detailed description of knitting stitches see page 30.

For lace No. 1, cast on 21 sts,

1st row: k 2, over once, k 2 tog, k 1, over once, k 2 tog, k 5, over once, k 2 tog, k 1, over once, k 2 tog, k 1, over once, k 2 tog, k 1,

2nd row: k 1, over once, k 2 tog, k 1, over once, k 2 tog, k 1, over once, k 2 tog, k 5, over once, k 2 tog, k 1, over once, k 2 tog, k 2,

3rd row: k 2, over once, k 2 tog, k 2, over once, k 2 tog, k 3, over

once, k 2 tog, k 2, over once, k 2 tog, k 2 over once, k 2 tog, k 1,

4th row: k 1, over once, k 2 tog, k 2, over once, k 2 tog, k 2, over once, k 2 tog, k 3, over once, k 2 tog, k 2, over once, k 2 tog, k 2,

5th row: k 2, over once, k 2 tog, k 3, over once, k 2 tog, k 1, over once, k 2 tog, k 3, over once, k 2 tog, k 2 tog, k 3, over once, k 2 tog, k 1,

6th row: k 1, over once, k 2 tog, k 3, over once, k 2 tog, k 3, over once, k 2 tog, k 1, over once, k 2 tog, k 3, over once, k 2 tog, k 2,

7th row: k 2, over once, k 2 tog, k 4, over once, k 2 tog, k 1, over once, k 2 tog, k 4, over once, k 2 tog, k 6,

8th row: k 6, over once, k 2 tog, k 4, over once, k 2 tog, k 1, over once, k 2 tog, k 4, over once, k 2 tog, k 2,

9th row: k 2, over once, k 2 tog, k 3, over once, k 2 tog, k 3, over once, k 2 tog, k 3, over once, k 2 tog, k 3, slip 3, pass these 3 over last k st,

10th row: k 3, over once, k 2 tog, k 3, over once, k 2 tog, k 3, over once, k 2 tog, k 3, over once, k 2 tog, k 2,

11th row: k 2, over once, k 2 tog, k 2, over once, k 2 tog, k 5, over



A Long Collar Made of Fine Thread in a Delicate Pattern

once, k 2 tog, k 2, over once, k 2 tog, k 1, over once, k 2 tog, k 1,

12th row: k 1, over once, k 2 tog, k 1, over once, k 2 tog, k 2, over once, k 2 tog, k 5, over once, k 2 tog, k 2, over once, k 2 tog, k 2, this completes two half diamonds at the center of lace, continue in the same manner for the length required.

For lace No. 2, cast on 21 sts, k plain for 2 rows,

3rd row: \* k 4, over once, k 2 tog, repeat \*, twice, k 1, over once, k 2 tog, k 1,

4th row: k 1, over once, k 2 tog, k 1, \* over once, k 2 tog, k 4, repeat \*, twice,

5th row: k 18, increase 1, over once, k 2 tog, k 1,

6th row: k 1, over once, k 2 tog, k 19,

7th row: \* k 4, over once, k 2 tog, repeat \* twice, k 4, over once, k 2 tog, k 1, continue increasing on the side of the scallop for the depth of point, (this can be made any depth desired) making an extra hole, when you have 6 sts together, then decrease back to the 21 sts.

For insertion No. 3, cast on 20 sts,

1st row: k 2, over twice, p 2 tog, k 1, over twice, p 2 tog, k 9, over twice, p 2 tog, k 2,

2nd row: k 2, over twice, p 2 tog, k 9, over twice, p 2 tog, k 1, over twice, p 2 tog, k 2,

3rd row: k 2, over twice, p 2 tog, k 2, over twice, p 2 tog, k 8, over twice, p 2 tog, k 2,

4th row: k 2, over twice, p 2 tog, k 8, over twice, p 2 tog, k 2, over twice, p 2 tog, k 2,

5th row: k 2, over twice, p 2 tog, k 3, over twice, p 2 tog, k 7, over twice, p 2 tog, k 2, continue increasing the sts on one side and decreasing on the other, until the sts are all shifted, then repeat.

For lace No. 4, cast on 29 sts, repeat lace No. 1, making 1 extra row of fagoting and k 2, on each side of the diamond center.

## Long Collar

FOR the long collar, which is made of fine thread, 60 to 100 may be used. Cast on 24 sts, knit

across plain,

1st row: k 2, over once, k 2 tog, k 1, over once, k 2 tog, k 1, over once, k 2 tog, k 6, over once, k 2 tog, k 1, over once, k 2 tog, k 2, over once, k 1,

2nd row: k 4, over once, k 2 tog, k 1, over once, k 2 tog, k 1, over once, k 2 tog, k 6, over once, k 2 tog, k 1, over once, k 2 tog, k 2,

3rd row: k 2, over once, k 2 tog, k 1, over once, k 2 tog, k 2, over once, k 2 tog, k 5, over once, k 2 tog, k 1, over once, k 2 tog, k 3, over once, k 1,

4th row: k 1, bind off 2 sts, k 2, over once, k 2 tog, k 1, over once, k 2 tog, k 2, over once, k 2 tog, k 5, over once, k 2 tog, k 1, over once, k 2 tog, k 1,

5th row: k 2, over once, k 2 tog, k 1, over once, k 2 tog, k 3, over once, k 2 tog, k 4 over once, k 2 tog, k 1, over once, k 2 tog, k 2, over once, k 1, continue in this manner until you have completed the pattern, then continue for the length required, this collar measures 27 inches on each side.

When you have made 22 inches of the lace, start to bind off one stitch at a time on the inside of the lace until you have a deep point, as shown in the illustration. Repeat for the opposite side, then whip together with needle and thread. Then make k 1, over twice p 2 tog, k 1, \* over once, k 2 tog, repeat \*, twice, k 2, continue making the edge until you have enough to trim the end of the collar, bind off and sew to the end.

One advantage of using lace collars of this sort instead of plain, sheer materials is that the latter depend upon the ironing to make them look well after laundering, while lace may be put in shape without the use of an iron. When washed, use just the tiniest pinch of cold starch or a lump of sugar in the last rinsing water and then spread the lace carefully in shape over a clean cloth laid on your pillow and pin each point, stretching it a little as it is fastened down. If left several hours the lace is dry and crisp when the pins are removed.



Knitted Laces, No. 1 at the Top, Nos. 2 and 3 Below and No. 4 at the Bottom



OF vital importance in a household is the demand of the youngest member of the family for warmth. This demand receives prompt attention or serious results follow. The set of warm woolen garments illustrated on this page, being hand knit, are a work of love and will prove of value during the coming winter. The tight-fitting hood, dainty jacket, bootees and socks are all designed on simple, straight lines and are devoid of all fancy frills and ornaments.

The materials required are 10 skeins of white saxony, 2 skeins of pink saxony, 1 set of fine steel knitting needles, 1 pair of No. 2 bone knitting needles and 1 fine bone crochet hook.

The socks which reach over the knees, are made like daddy's and will prove as warm and comfy as he finds his. Of the white yarn, cast on 56 sts, on 3 needles, 20 sts on each of 2 needles and 16 sts on the 3rd needle, knit 2, purl 2, repeat for 10 rows ( $\frac{1}{2}$  inch) \* of the pink yarn make five rows ( $\frac{1}{4}$  inch) of the white five rows, repeat \* for 3 bands of pink, of the white knit plain for  $5\frac{1}{2}$  inches.

**Next row:** \* on 1st needle, knit 2, knit 2 together, knit plain to the 4th st from the end of 3rd needle, knit 2 together, knit 2, knit plain for 3 rows, repeat \* 3 times, which decreases by 8 sts, knit plain for 10 rows, divide the sts for the heel, 24 sts on the 1st needle, 12 sts on each of the other 2 needles, on the 1st needle, \* knit 1 row, turn, purl 1 row, turn, repeat \* for 26 rows, always slip the first st of each row, begin to turn the heel on the wrong side, slip 1 st, purl 13, purl 2 together, purl 1, turn, slip 1 st, knit 2, slip 1, knit 1, pass the slipped st over the knit st, knit 1, turn, slip 1 st, purl 3, purl 2 together, purl 1, turn, slip 1 st, knit 4, knit 2 together, knit 1, turn, continue in this manner until all the sts are on one needle, pick up 13 sts on the side of the heel, knit across the heel, pick up 13 sts on the other side of the heel, divide these sts evenly on 2 needles, from the center of the heel knit to within 3 sts of the end of the first needle, knit 2 together, knit 1, 2nd needle, knit plain, 3rd needle, knit 1, slip 1, knit 1, pass the slipped st over the knit st, knit 1. **Next row,** knit plain around the 3 needles, repeat until you have 12, 24, 12 sts on the 3 needles, knit plain for  $2\frac{3}{4}$  inches. **Next row,** \* knit to within 3 sts of the end of 1st needle, knit 2 together, knit 1. 2nd needle, knit 1, slip 1, knit 1, pass the slipped st over the knit st, knit to within 3 sts of the end, knit 2 together, knit 1, 3rd needle, knit 1, slip 1, knit 1, pass the slipped st over the knit st, knit to the end, knit 2 rows plain, repeat \* 3 times, then narrow every other row 4 times, divide the sts on to 1st and 3rd needles, having 6 sts on each needle, break the yarn, allowing about 9 inches for closing, thread into a darning needle, hold the sock so that this needle is at your right and always keeping the yarn under the knitting needles, weave front and back together to close.

For the jacket, use the No. 2 bone needles, cast on 60 sts. (9 inches),

knit plain for 7 inches, to the under-arm, cast on 35 sts ( $5\frac{1}{2}$  inches) on each side for the sleeves, knit 20 ridges (3 inches).

**Next row:** knit 55 sts, bind off 20 sts for the neck, knit 55 sts, slip the first set of sts on to a knitting pin, knit plain for 4 ridges for the shoulder, then increase 1 st on each ridge at the front edge for 14 ridges, then knit plain for 2 ridges, bind off the 35 sts for the sleeve, knit plain on the remaining sts to the bottom, bind off.

Slip the sts from the pin and repeat for the opposite side. Sew up the seams.

Of the pink, crochet \* 1 s c, 3 ch st s, 1 s c into the same st, skip 1 st, 1 s c, repeat \* around all the edges, completing the jacket.

For the bootees on 2 steel needles, of white cast on 50 sts, knit plain for 48 rows, then knit 1, purl 1, for 23 rows, slip the 16 center sts on to 3rd needle, knit 1, purl 1, for 23 rows, knit plain to the right of the instep, pick up the 13 sts at the side of the tab, knit 16 sts across the tab, pick up the 13 sts on the other side and the 17 sts remaining, knit back and forth for 12 ridges.

**Next row:** \* knit 1, knit 2 together, knit across decreasing 1 st on each side of the center st to within 3 sts of the end, slip 1, knit 1, pass the slipped st over the knit st, knit 1, turn.

**Next row:** knit plain, repeat \* for the next ridge, bind off.

At the back pick up each st for the length of the bootie, knit plain, lengthwise for 6 ridges, bind off. Sew the seams together. This back gore is a great improvement on the ordinary bootie. These are washed frequently and are apt to shrink some. Thus, with the steady growth of the child's foot, they are soon outgrown. With this gore it is a simple matter to rip the seam and add 6 more ridges, if required. Finish the top space as the jacket edge.

For the hood on the fine needles, of white, cast on 24 sts, knit plain

for 15 ridges ( $1\frac{1}{2}$  inches), then increase 1 st on each side of each ridge for 10 ridges, then knit plain for 20 ridges.

**Next row:** \* knit 1, knit 2 together, knit across to the 3rd st from the last, knit 2 together, knit 1.

**Next row:** knit across plain, repeat \* for 11 ridges, completing the back section of the hood.

Use 4 needles, take up every st along both sides of the back section, leaving only the 24 original sts at the base of the back, knit plain back and forth on all the needles until you have 3 inches, then divide the sts on the needles, having 22 sts across the center front on the middle needle. On this front increase 1 st at each end of each ridge for 10 ridges, then knit plain all around the front for 2 ridges, break thread. Slip these sts on to 2 needles and a knitting pin. Take up the sts along the lower edge, fasten the pink and knit plain for  $1\frac{1}{2}$  inch deep band, bind off. Lift the end sts of the pink on to the front needles, dividing on to 3 needles again, of the pink knit plain band  $2\frac{1}{2}$  inches deep, bind off. The rosettes are made of pink wash ribbon to match. To make the full rosettes shown here 5 yards were used, but if economy is practiced half that length can be used. Make the loops each of 3 inches of ribbon. In sewing the rosettes in place sew through the band and the hood which will keep the band turned back also.

For the carriage clamps, buy a pair of trouser clasps used by bicycle riders and 3 yards of No. 5 satin ribbon, of 14 inches tie a bow knot, repeat for the other clamp. Of the remaining ribbon cut into 2 pieces of equal length, shirr both edges over each clamp. Sew the bow to the top. If desired, paint a spray of flowers on the loops and ends of the bow, as shown in the illustration. If this is not desired, self toned fancy wash ribbon can be substituted for the

plain satin ribbon. These are ornamental and not absolutely a necessity, but they have their use in keeping the carriage cover from slipping off the front as happens occasionally.

In washing woollens of this sort be sure that the water is always at the same temperature and use suds instead of getting the soap in direct contact with the materials themselves. This means less shrinkage and better color for the woollens. Another matter to keep in mind is the need of lay the knitted articles loosely on a clean white cloth when drying them, turning occasionally so that all parts get

thoroughly dried. Hanging knitted materials on a line will stretch them out of shape and they should be hung only if you desire to lengthen them.

Nothing looks better on small children than these knitted sets and they wear well when properly cared for. While white is the ideal color, a number of mothers have used Copenhagen blue for the every day set because this color withstands dirt so well and a certain amount of dinginess seems a part of the color.

#### Two Attractive Baskets

(Illustrated on page 21)

**T**HE open-mesh basket is lined with coral satin and decorated with conventional blossoms in rich red and bright blue. The bag itself is made by measuring the silk the desired length, seaming the selvage edges and hemming one of the cut ends with a heading an inch and a half wide. Make a tube about half an inch wide below the heading through which the cord can be drawn. These are more durable when put in by machine rather than by hand stitching. The other cut end is turned in the width of a seam and gathered as tightly as possible, then securely fastened to the bottom of the basket. The silk is then pinned loosely to the sides of the basket and tacked with a heavy thread to hold it in place. Pinch the basket on four sides and hold it at these places with small clusters of padded fruits.

#### The Square Basket

**T**HE square knitting basket is 9 inches wide by 6 inches high by  $2\frac{1}{2}$  inches deep. This is lined with silk of light blue and white. The crocheted flowers of red and white, with green leaves and jet beads for the centers, are attractive. These are soft of the wool, but can be made of perle mercerized cotton.

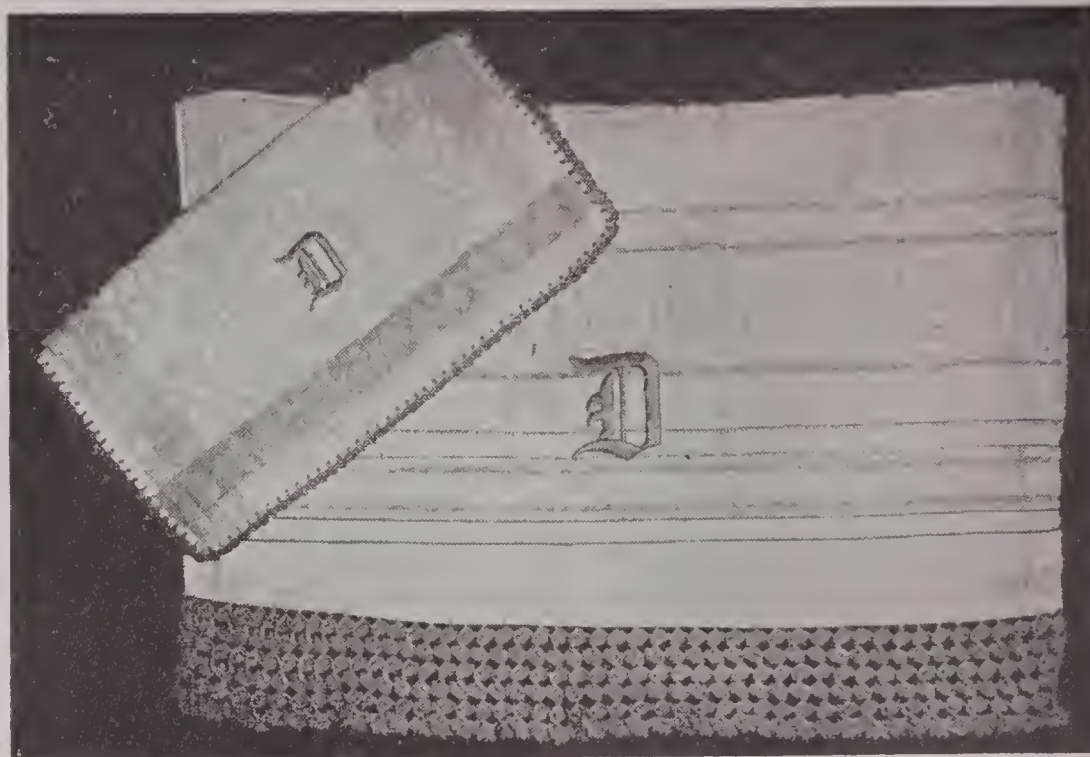
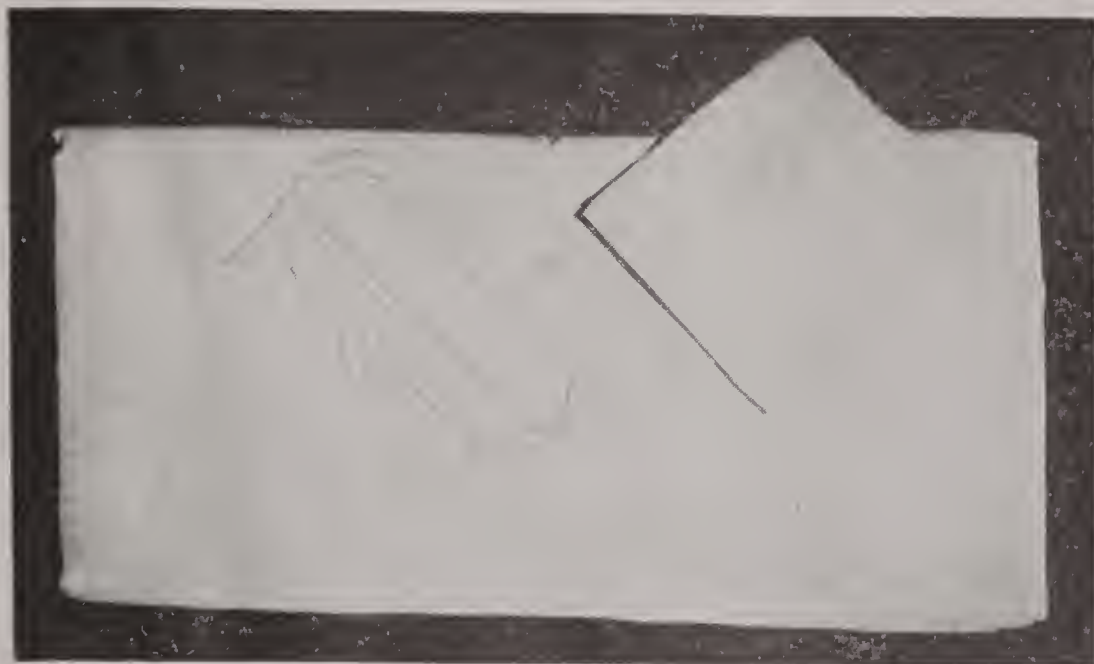
Start with 5 ch sts, join forming a circle,

**1st row:** 7 s c into circle,  
**2nd row:** \* 1 s c into first st, 2 s c into the next st, repeat \*.

**3rd row:** 1 s c into each st, continue to enlarge as needed to make the flower lay flat, then make 2 rows of 1 s c into each st and decrease to the center on the under side.







## Marking Household Linens

**T**HE inexperienced homemaker can never go wrong by making a plain or hemstitched hem in her tablecloth and napkins and marking one corner of each with the first letter of her family name.

The style of letter and the size used are a matter of choice. The kind selected for the set shown in this illustration is Old English, a plain, neat letter for marking all household linens and the style most used in initialing one's table silver.

For the napkins, a letter 2 inches high is placed at the center of the square folded napkin. In this model, however, the design in the damask left a plain band between the corner and the center circle, especially adapted for this purpose. The initial for the tablecloth is 4 inches high and placed in the same position.

Initial work is not difficult but it is very particular work. First, the letter should be stamped carefully so that it stands absolutely straight. For the work, the 6 strand mercerized embroidery cotton is not only the best made but the most economical. This cotton comes in large balls and one ball will mark many pieces. Use soft twisted padding cotton for the padding. Stretch the linen in hoops which will fit tightly remembering to have the linen threads lie perfectly straight. This and the padding are the unseen but very essential portions of the work. The padding is done in long stitches laid in the opposite direction from the covering stitches. Most amateur workers make the mistake of padding their work too much. Padding stitches should never lie over the stamping, which line must always show as the guide for the covering stitches. The covering is done by using 2 threads in the needle at once. Care must be taken to keep each stitch exactly on the stamped line and then draw each stitch down just as tight as the stitch before, not any tighter nor yet any looser. The stitches should lie next to each other but not overlapping. If these simple directions are observed carefully one will have no difficulty in making attractive initials. When laundered this thread

blends together and forms one solid, satin finished letter.

The crocheted edge on the bath towel and wash cloth is done in No. 5 Perle crochet cotton. The initials

which match are worked in the 6 strand embroidery cotton. In colors, this comes in small skeins and one skein is sufficient for both initials and then some left over.



## Baby's Bath Comforts

**I**T is very difficult to purchase a towel which is uneven in texture yet soft, and as baby's skin is quite the most sensitive thing imaginable, this handmade towel will be appreciated by mother and baby also, if the latter could just tell you so. For the bath towel, use very coarse, absorbent knitting cotton, No. 4, of which 12 balls were used on this very soft and spongy towel.

Cast on 100 stitches on heavy knitting needles, knit loosely, continue until you have used 11 balls, bind off. Of the 12th ball, fasten at one end, and with a bone crochet hook, make 1 s c into each knitted stitch across the end. Break thread and repeat for the opposite end.

For the loops, join at the corners, make 15 ch sts, fasten to form a loop, then make 1 s c into each st. Make these at the four corners and by these baby can be carried across the room.

### Bath Mitten

For the bath mitten, which can be used for grown-ups as well as for baby, use two balls of the same coarse, absorbent knitting cotton and sock needles. Cast on 40 sts on 3 needles, knit 2, purl 2, continue for 3 inches, knit plain for 2 rows.

**Next row:** \* k 2, over once, k 2 tog, repeat \* for this row,

**Next row:** k for this row, repeat for next row, also,

**Next row:** k 3, \* over once, k 2 tog, k 2, repeat \*, for this row,

For the lace, join thread at the right-hand side of the towel hem, **1st row:** 3 ch sts, \* skip a sp, of the hem, 1 d c into hem, 3 ch sts, 4 d c over side of d c just made, forming a fan, repeat \*, across the hem, 3 ch sts, turn,

**2nd row:** \* 1 d c into first ch st of fan, of previous row, 3 ch sts, 4 d c over side of d c just made, repeat \*, 3 ch sts, turn, repeat 2nd row until you have completed the 5th row.

**6th row:** \* 5 ch sts, 1 s c into first ch st of fan, repeat \*, forming loops across the lace,

**7th row:** 3 ch sts, 1 s c over first loop of previous row, 3 ch sts, \* 1 d c, 1 p, repeat \* until you have 4 p, 1 s c, all over next loop, repeat for each loop, forming a full scallop across the lower edge.

For the opposite end, make 1st, 2nd, 6th and 7th rows.

The initial is 3 inches high and worked in the same manner as for tablecloth and napkins.

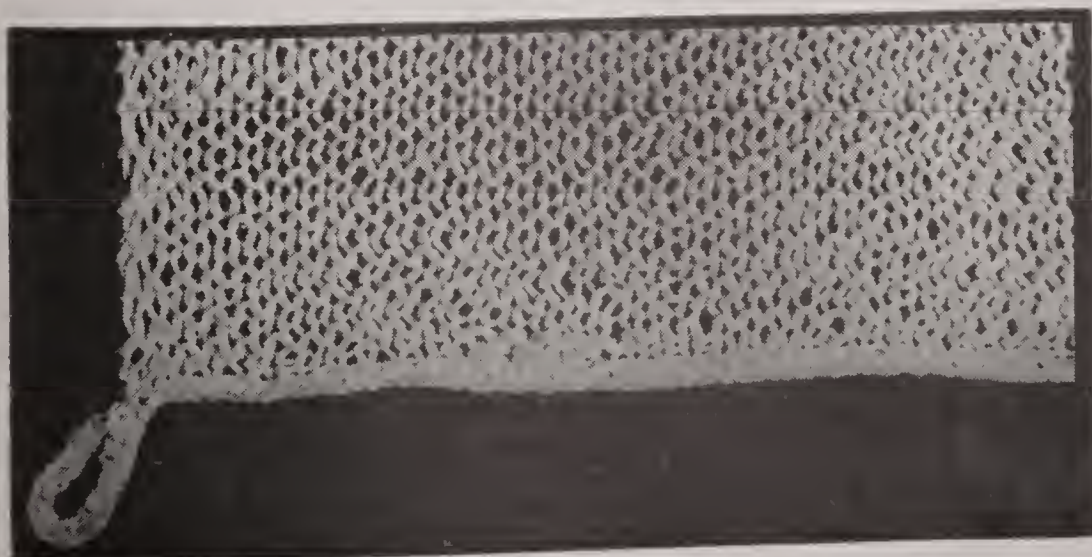
For the edge of washcloth, make \* 1 s c into hem, 3 ch sts, 1 d c into s c, skip a sp of the hem the same length as the d c, repeat \*, around the four sides; for the hanger make 20 ch sts, join to scallop, 1 s c into each ch st, break thread.

The 2 inch high initial is placed in the plain portion of the cloth designed for this purpose.

Note. Perforated stamping patterns of any initial can be had in 1 inch, 2 inches, 3 inches, 4 inches and 5 inches, any single letter, the 5 sizes of one letter for 15c. These include the stamping compound and directions. Any one initial, 5 cts.

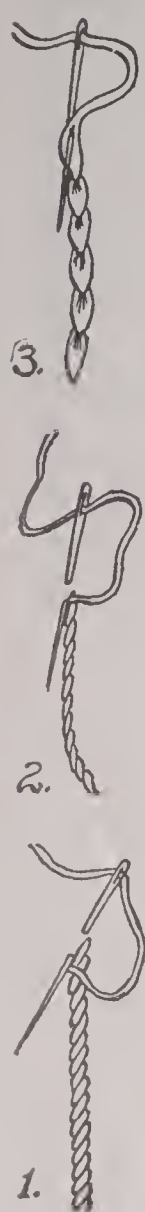
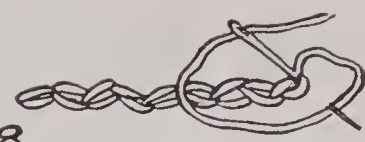
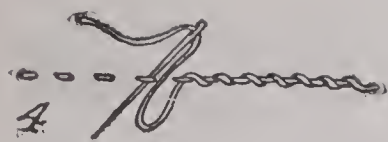
which makes the eyelet one stitch to the left of the corresponding eyelet of the first row of open work. Continue in this manner, until you have 5 rows of open work, then make the under half of the mitten plain and the upper portion as shown in the illustration. When the mitten measures 7 inches make a 1½ inch opening for the thumb, then continue for the length of mitten, allowing 2 inches for narrowing at the end. To narrow, \* k 6, slip 1 st, k 1, pass the slipped st over the k st, repeat \*, k plain for 3 rows, then narrow as before, making 5 sts between each decrease, continue until you have 12 sts on 2 needles, break thread leaving a length of 10 inches, thread this into a worsted needle and proceed to weave the front and back together as follows: Pass worsted needle through 1st st,\* of front knitting needle as if knitting and slip st off, pass needle through 2nd st as if purling, leave st on, pull thread through 1st st of back needle as if purling, slip st off, pull thread through 2nd st of back needle as if knitting, leave st on, repeat \* until all the sts are off the needles, fasten and break thread. A border in a different color for each member of

(Continued on page 34)





# Lessons in Embroidery



**I**N embroidery as in all other work, practice alone will make for proficiency. Stitches may vary according to requirement, and needle-women vary in their methods of using them. When the worker has mastered the desired stitches, she may decide whether it is best to use an embroidery hoop:—the opinion is divided, as to its benefit for beginners. The hoop is, however, a safeguard in a way, against puckering and drawing up of the work.

In hand work the needle is kept on the surface, while with a hoop it is brought through and pushed back, both hands being used for this.

## Points to Remember

Cut silk and thread through the knot; avoid long strands except when working scallops.

For shading, always use short strands.

Do not double the strand.

When two threads or strands are needed, thread both together.

Do not moisten the threads, and handle as little as possible.

When hands are moist do not draw the silk through them.

Have a good, smooth needle so that its eye will not roughen the silk.

Do not pleat or braid the silk; keep as carefully as possible.

Keep your hands in good condition: roughness and hang nails catch and fray the silk.

Improper needles and rough hands may make poor work.

For perspiring hands, rub with talcum powder. This absorbs the moisture and relieves the hands.

The body of the needle should be a bit stouter than the eye, which should be smooth and long, to

allow the thread or silk to move freely.

For most practical purposes a smooth No. 8 embroidery needle is good on linen and finer fabrics. No. 9 is good for fine shading and inner threads, while No. 7 is good for heavier work.

## Embroidery Stitches

The simplest and easiest stitch is the Stem or Outline stitch, best described as a long stitch forward, on the upper side of the material, and a short stitch backward on the under side where it looks much like the "back stitch" made in sewing. Indeed, sometimes the back stitch serves in place of the outline stitch.

To make the Stem or Outline stitch:—Bring the needle up through the fabric, pointing it toward you; keep the thread to the right of the needle, and insert the needle at the length desired for the stitch, bringing it up again through the material at the left of the thread.

Each new stitch must join the preceding one closely, this making the under side look like a row of stitching. The needle should come out close beside the stitch last made and a little below its end.

Outline stitches may be divided into 5 classes.

The Upright, Fig. 1.

The Slanted, Fig. 2.

The Split, Fig. 3.

The Twisted, Fig. 4.

The Knotted or Beading, Fig. 5.

For an Upright outline stitch (Fig. 1) the direction of the inserted needle is in a straight line with the preceding stitch.

For a Slanted outline stitch (Fig.

2) insert the needle at a slight angle.

A Split outline stitch (Fig. 3) is made as the ordinary stitch, but the needle is brought up through the thread or silk, this dividing or splitting it. This stitch is used for delicate outlining and resembles an undefined chain stitch.

Twisted outline stitch (Fig. 4) is worked over a foundation of running threads. The spaces must be kept even, looping must be avoided, but the threads, both upper and lower, must not be drawn too tight. This is an easy and effective stitch, both in fine or heavy thread or silk.

Knotted outline or Beading stitch (Fig. 5) is a simple stitch made by taking a loop stitch over the thread.

## Chain or Loop Stitch

The Chain or Loop stitch is quite as simple as the outline stitches, and is sometimes used in place of them. This stitch is good for heavy effects, for appliqué, etc. It may be divided as follows:

The Single, Fig. 6.

The Twisted, Fig. 7.

The Double, Fig. 8.

To work the Single Chain stitch (Fig. 6).—Bring the thread through to the right side, put the needle back again in the same place and take up two or more threads toward you. Then bring the thread from the left side under the needle to the right, draw the needle through and you have made the loop or chain stitch. For each successive stitch the needle must be put inside the loop at exactly the point where it was drawn out, and brought forward the required space outside the loop, with the thread drawn underneath. When finished the stitch appears

like a crochet chain stitch.

Twisted Chain stitch (Fig. 7) sometimes called Rope stitch because of its appearance, is worked like the single chain stitch, but instead of beginning the second and the following stitches from the center point of the preceding loop or chain, the needle is brought back to half the space behind it, pushing the loop to one side so the needle may go through in a line straight with the preceding stitch.

A Double Chain stitch (Fig. 8) is different from the Single Chain stitch only, in that the silk is twisted by inserting the needle in a slanting direction.

## Cross Stitch

This stitch is an old one lately revived. It is sometimes called Cat stitch and is often used in marking. On the right side it represents diagonal crosses, and on the reverse side horizontal lines or stitches. The stitches when finished must all cross in the one direction, the general way being to slant the upper half of the stitch from the upper left hand corner, down to the lower right hand corner. The reverse (or wrong) side should be quite neat.

To make this stitch:—bring the needle up on the right side at a point three or more threads (as desired) to the left of any marked starting point. Then carry the needle up and across the same number of threads diagonally to the right. Next take up the same number of threads, from this last point, across the material to the left. Bring the needle down and across diagonally to the right, crossing the middle of the first diagonal thread. From this point at the lower part of the stitches, take up twice the amount of threads horizontally to the left, this bringing the thread forward to commence the second stitch.

work, but not as heavy when finished.

The size of this envelope pillow case is 31 inches wide by 21 inches high when folded. The length opened is 60 inches. This is an average size, being larger than the regular case, as it has to slip over it.

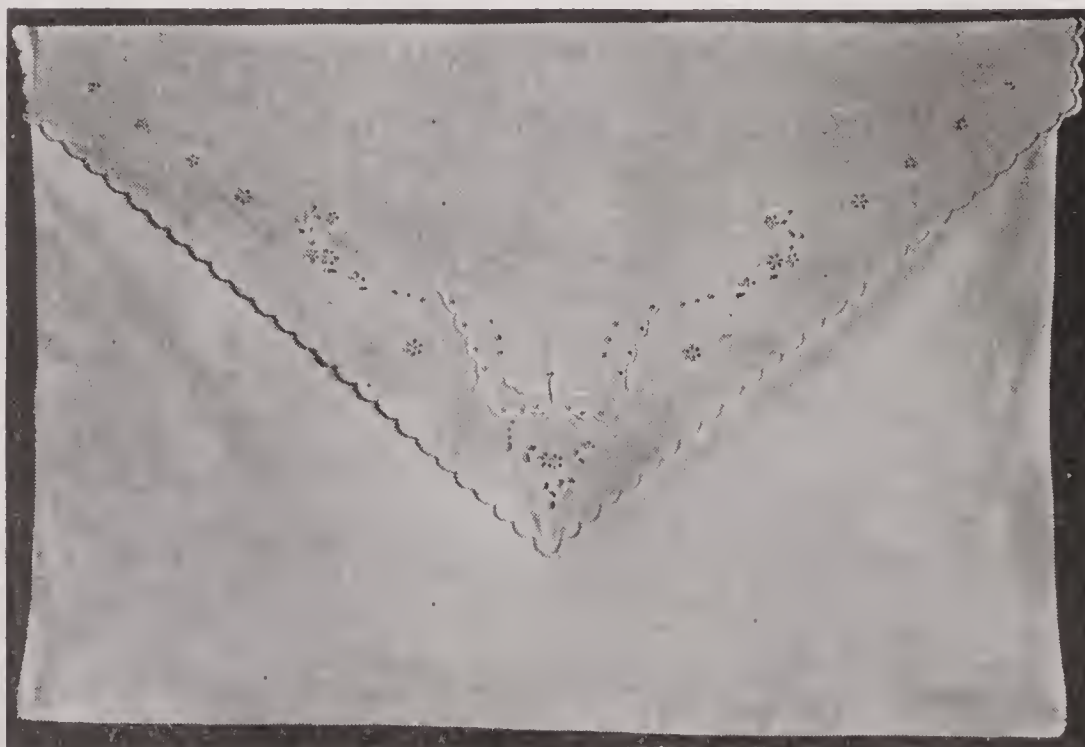
Perforated stamping pattern for the envelope pillow case (No. 110), is 15 cents, including stamping compound and directions.

## Wash Cloth

(Continued from page 33)

the family will help the owners identify their own mittens.

The wash cloth can be made of the same absorbent cotton or it can be made of No. 5 Perle crochet cotton. The latter is finer and has a mercerized finish, which is quite pleasing but it is more weighty and not as flexible when wet. Of the heavy cotton, cast on 40 sts; of the fine cotton, 50 sts, using medium sized knitting needles, knit plain for 4 ridges (8 rows) then make 1 row with each st pulled out to twice the length of the previous sts, repeat for the length of cloth desired. The model measures 8 by 10 inches, bind off all but 4 sts, on these knit a hanger, bind off. Sew to the under side of cloth.



## A Pillowcase for the Day-bed

padded and worked over with buttonhole stitches, giving a substantial and graceful outline to the dainty wings. The smaller wings are treated in the same manner but modified. Just inside each scallop is worked one round eyelet. Within the larger wings, three more eyelets are worked. The straight lines extending from these to the body, and the curved feelers reaching on each side from the head, are outlined in one thread, producing a delicate tracery of outlining.

The regular scallops on the lap of the envelope are padded, using

padding or darning cotton, then the three strands are buttonholed over this, or one can use one thread of about this weight, if it is loosely woven. For scallops on pillow cases, I like to cut away my material about 1-16 of an inch from the scallop, turning this back hemlike and with needle and thread whip it on to the buttonholing, then the material never frays. Another very satisfactory way of reinforcing the scallop is to cut the material close, then make one buttonhole stitch into each of the stitches which form the original buttonhole, this is more

**A**LL white, washable pillowcases and coverlets are always welcome. The stitches used are those familiar to all needle workers; eyelets, French embroidery and outlining, with buttonholing for the edges.

Eyelets form most of the work, the flowers, leaves and dots, are of round and oblong eyelets. These are worked with two threads in the needle at once, using the same for the running stitches, which cover the stamping. The stems connecting these are also made of the two threads.

The butterfly is simple but effective. The body is padded heavily and worked in French embroidery. Tight fitting hoops are required.

Stretch the material evenly, so the threads all lie naturally or straight across. Bring the needle up on the left hand side of the body and straight across to the corresponding spot on the right hand side, follow the stamped outline exactly to insure the graceful curves of the body. The stitches while laid close together should never overlap. The experienced worker will use one thread for this work, but the amateur will do better by using two threads, but no more than two, as many threads are difficult to manage and the work produced will be uneven. The wings are outlined along each side, with the scalloped edges



## Embroidered Centerpiece of Jonquils

(Illustrated on page 3)

THE design shown here is a 24-inch square. Soft, cream colored cotton poplin was used for this piece but any of the heavier cotton materials may be used. The work is done with 6 strand yellow embroidery cotton of which two threads are used in the needle at once. The stems are in green. The padding is of soft untwisted padding cotton, two balls of each are required. White net is basted over the material. Embroider over the outlining rim and cut the material from the back, using sharp-pointed scissors.

All this work should be done in a frame, preferably the large standing frame, so that the material is at all times stretched evenly. If the material selected should have any stiffening, shrink it before starting the work, also shrink the net before basting to the centers.

The padding is laid first, in long, even stitches, then the covering is carefully done on quite a long slant. For most workers the greatest difficulty is experienced in keeping straight, clear edges on the rows of stitches lying next each other, in forming the petals, leaves and scrolls.

For the woman who wants this doily in dantier form no better material could be used than white grass cloth or ramie and the embroidery on that should be done in all white. Done in that way the effect is similar to a bit of Chinese or Japanese embroidery of the finer sort. In fact, the design of itself suggests the oriental influence and the long, graceful pattern formed by the leaves is quite unusual for an American design.

The general effect is of all-over work, but on closer inspection one observes that the open center leaves space for the flower vase or fruit basket, while the side spaces are for the placing of various dishes.

In laundering, the padding naturally absorbs and holds a quantity of moisture, which must be eliminated by ironing. Over the ironing board place a heavy smooth pad, place centerpiece face down on the pad and cover with soft, fine, dry cloth. Iron with a medium hot iron, until the piece is entirely dry, for otherwise there will be numerous small wrinkles along the edges.

Perforated stamping pattern (No. 126), 20 cents.



## Opera Bag from Scraps

THE opera bag is made of corn colored soft satin, with the large ornament of gold lace appliquéd to the front with featherstitching of gold thread, a wide apart button-holing edges the top and featherstitches finish the beading top and bottom. One yard of narrow width satin is required for the bag or  $\frac{1}{2}$  yard of 36-inch wide and  $\frac{1}{2}$  yard of narrow silk for lining. Cut 2 pieces each 14 inches long by  $7\frac{1}{2}$  inches wide, turn  $2\frac{1}{2}$  inches for the top and beading.

Of the lower edge of each piece cut 1 inch from each side and gradually taper upward toward the center of each side, shaping the bag. For the base cut a piece 6 inches by 2 inches, of the remaining satin form the puffs at the sides. Edge each seam on the outside with the cord. The apples at each corner are made of the lining silk, cut 2 round pieces each 4 inches in diameter; shirr the edges and fill with cotton, at the center make a cluster of French knots of the gold thread. The lining

is made flat, not shirred, as the satin and lining are both soft and thin.

From the beading is suspended a small mirror, using a narrow stitched band of silk. Cover the back of the mirror with silk and sew it to the band. White or cream lace with silk cord could be substituted for the gold and would not be as expensive. Any of the dainty shades of satin and lining could be used instead of the yellow.

Cross stitch is returning to popularity and a bag recently seen was fashioned like the satin one here shown, but was made of a rather fine grade of Russian crash, natural color, and lined with old rose satin of a very rich, heavy quality. Instead of the motif as shown here, the owner had worked her monogram in fine cross stitch, using lettering. Just below the top of the hem she worked a double line of the cross stitches, the upper of the rose and the lower in the brown to match her initials. The result was very quaint and reminded one of the old

## Embroidered Satin Roll Pillow

(Illustrated on page 39)

THIS elaborate black satin pillow is 27 inches long from cord to cord. The embroidery work looks as if a great deal of labor were required, but it is really swift work for the effect obtained. Narrow tafeta embroidery ribbon is used for most of the work, each stitch of the ribbon forming a leaf or petal of flower. The leaves are of green, the roses of two shades of rose and the forget-me-nots of pale blue. The straight lines are of green, preferably of a lighter shade than that used for the leaves. All these are of shaded ribbons. Thin gold thread in outline stitch may be added along the selvages to fasten these straight bands to the satin, or they may be worked, as shown on the illustration, in self-colored silk. The bow-knots are of blue fiber silk worked in French embroidery and require more work than any other part of the pillow. Tiny gold beads in groups of four form three groups dividing the circle of leaves. Use yellow and green embroidery silk for centers and stems. If a roll pillow cannot be bought, take an oblong or square pillow, roll it and sew the edges together.

A tassel is fastened with a shirred bit of satin and loops of beads as a finish and the whole makes a most effective pillow on any sort of couch or davenport.

Perforated stamping pattern (No. 127) is 25 cents.

style samplers that our grandmothers worked with such care and pains. The cord was of rose colored silk as was also the cord between the puffed sides and the front of the bag.

If wash silk had been used instead of the satin the whole bag could have been laundered. But, of course, something of the richness would have been lost by the substitution.

Bags seem to be losing none of their popularity and the bag instead of leather purse, still seems to be in vogue. The very large bags known as knitting-bags during the war, but in reality used as a sort of catch-all, are seldom seen on the streets any more except at summer resorts, where they are frankly carried as fancy work containers. But the small bag is still used because it will hold so much.

ONE of the oldest and most important stitches in embroidery and one that is most often used for table linen embroidery is the Tipping, or Long and Short stitch. A pair of embroidery hoops will be most necessary for good results in this stitch.

For a first lesson it is well to select a flower with large, regular petals. Place the linen over the frame or hoop and adjust it "tight as a drum." Start the outer edge of the flower by taking a long stitch on the upper side of the linen, slanted from the tip toward the center of the petal, bring needle up again on the outline, close to the first stitch, and make a second stitch shorter than the first and also slanted toward the center. The equal slant brings the inner edge of the stitches nearer than the outer edge, but without any apparent space between them at the outer edge. The long and short stitch is repeated alternately until the outline of one half of a petal is covered. The outer edge will present a solid finish, while at the inner edge the stitches will appear irregular. Now work the opposite side of the petal, with the slant true and the stitches close together.

There should be a regular alternation of long and short stitches, but

## The Long and Short Stitch

the length of the stitches need not be uniform, this is determined by the shape of the petal or form to be embroidered.

The slant must be in keeping with the shape of the form to keep its outline.

In working petals that appear folded or turned over, slant the stitch from the edge in the direction in which it would reach the center if the leaf or petal were laid out flat.

To embroider leaves in Long and Short stitch begin at the tip of the leaf, and keep the slant toward the rib in the center, following the direction of the veins. Work a folded leaf same as a folded petal; one side

from the tip to stem, then the other side likewise.

With the work in a frame you can use both hands, putting the needle through with the right and taking it out with the left.

The Solid Kensington stitch is used where flowers, leaves and other forms are worked solid. Its first step is the same as the Long and Short stitch, and the filling in is done by repeating the stitch. The work is begun as already described, but it is not necessary to carry down the sides as far as when the form is tipped only. If the flower is to be shaded use the lightest shade at the outer edge. Bring the needle through from un-

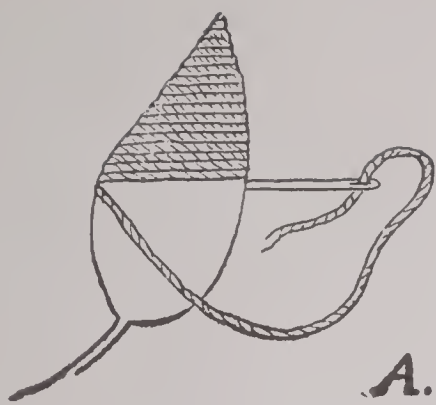


derneath, in a line with tip of center of the petal and at a point about 1-3 the length of the outer stitch from the edge. Now work a long stitch toward the center, bring the needle up close to this stitch, but a little further from the edge, and take it down the same distance below its end. Continue this way to the edge of the petal and then work the other half the same way. Both edges will be uneven, but the shades will be beautifully blended. The stitches must lap well over those in the row preceding, so as to gain the rich, heavy effect, which is the feature of solid embroidery. If a third or fourth shade of silk is required to fill the petals, these stitches are put in the same as those of the second row, but the lower edge of the last row should follow the outline of the petal, the same as the outer edge. When a petal appears folded, the darker shades follow the line of the folds.

When part of a form appears in shadow, work that part in darker shades than the parts in higher lights. By carrying some stitches of the darker shades farther toward the edge, they will shade with the higher lights. If an entire petal is in shadow, begin the outer edge with a second or third shade used in other petals.



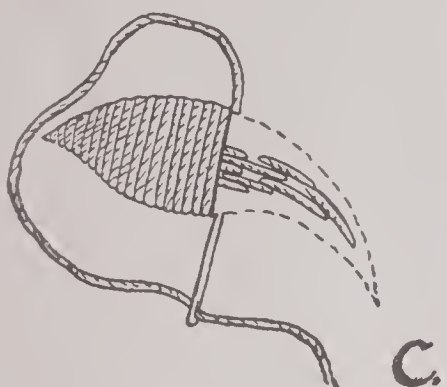
## More Embroidery Stitches



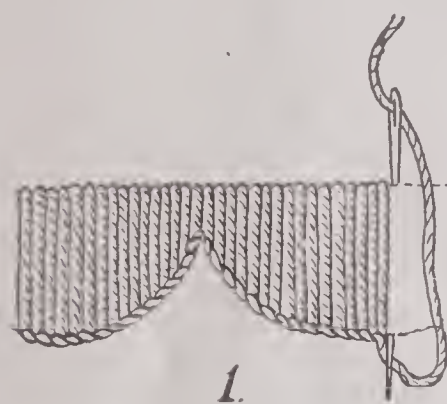
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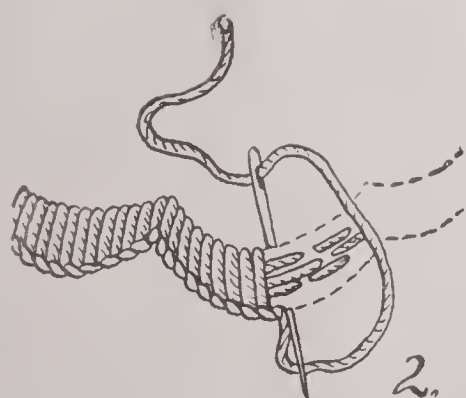
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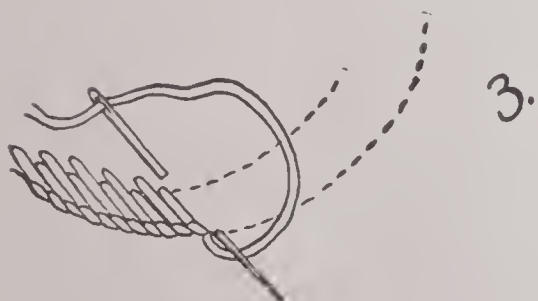
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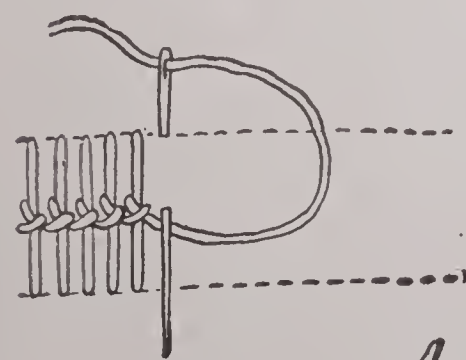
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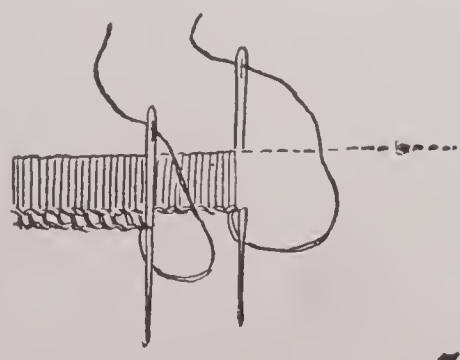
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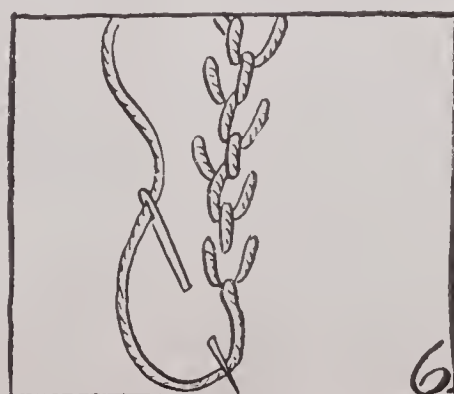
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6.

**THE Satin Stitch** (Number A) is used like the Kensington for solid forms or designs but it does not lend itself to shading, and so is never used for artistic coloring. It is good for narrow petals or long, narrow leaves; also for bars. The stitches may be worked straight across or at an angle; they are close together and parallel, and must be worked with an even slant over the whole form.

Bring the needle up through the thread at the line on the left-hand side; carry it across the pattern or form, at an angle or straight, and insert the needle at the right-hand side. Bring it through again close to the first stitch, draw across parallel to the first stitch, and continue so.

**Conventional Leaves** (Fig. B) are sometimes worked in two parts, the stitches on one side being carried in a slant to the center, and then the opposite side is embroidered in a corresponding manner. The slant on both sides should be the same and the stitches parallel throughout the entire form. If a leaf is shown reversed, the slant must be altered to conform to the outline of the leaf, but all stitches in the reversed part should be parallel. The line through the center, where the stitches come together, should be straight.

**Raised Satin Stitch** (Fig. C) is the satin stitch filled or padded with running stitches. These fillings must run in a direction opposite to that of the Satin stitch. Nearly all work done with white cotton is raised or filled by padding stitches before embroidering, and a little experience will soon determine the amount of filling required.

**Buttonhole Stitches**—The principle use of the Buttonhole stitch is to finish the edges of linen. Edges stamped in scallops or scrolls are worked in Solid Buttonhole stitch, to give a firm, well-wearing finish. The stitch is best made in the hand, without the hoop.

**Fig. 1**—To work the stitch (which is made from left to right), hold the material with the outer edge of the scallop toward you; draw the needle up on the outer edge, move the silk or thread to the right and below the outer edge of the scallop, insert the needle at the inner edge, and bring up again at the outer edge close to the point where it was first inserted, and so as to make the stitch upright.

**Fig. 2**—Sometimes, to give a rich effect, the stitch is raised, by running double threads lengthwise of the scallop, with long stitches on top and short ones on the underside of the material, or, the scallops may first be covered with chain stitches, which are then worked over with the buttonhole stitch.

Heavy raising is not desirable on scallops, but a few lines of stitches make a nice body or filling, besides adding to the durability of the edge.

**Fig. 3**—Long and Short Buttonhole stitch is pretty for both plain and scalloped edge of doilies, scarfs and centerpieces. The stitch is made the same as the buttonhole stitch already described, and differs from it only in that at the inner edge the stitches are of irregular length, some being worked further

into the material.

**Fig. 4**—Double Buttonhole stitch is fine for bars or borders, or for strengthening outlines; also for outlining in two colors. To work this stitch for bars, turn the material so the lines will be horizontal, and beginning at the left-hand side, work the usual buttonhole stitch from the upper line, to a few threads above the center of the inclosed space. Take the next stitch from the lower line to a few threads below the center, work alternately from upper and lower line, with the loop of each stitch a few threads from the center, and the effect will be as pictured. **Figure 5** shows the other form of this stitch.

**Figures 6 and 7**—For the **Brier Stitch** (Feather or Cat Stitch)—Bring the needle up through the material at a point farthest from you, take a short slanting stitch in the direction in which you are working, and move the silk below the point of the needle, so as to form the loop of the buttonhole stitch, when the needle is drawn through. Make the second stitch on the opposite side of the line on which you are working, so that it will be the reverse of the first stitch, forming the buttonhole loop, and continue as before. Several stitches may be made in the one direction before reversing or working on the opposite side.

**Fig. 8**—The **Blanket Stitch** is a simple form of buttonhole stitch, used on edges that are to be fringed. Draw a few threads of the material, and work the stitch along the edge.

**Fig. 9**—The **Ladder Stitch** is used for working bars. Each line is covered with a slanting buttonhole stitch, worked over a cord or outline, and placed so that the buttonhole loops are toward each other. The two lines are then connected by fine upright rows of outline or over-casting stitches.

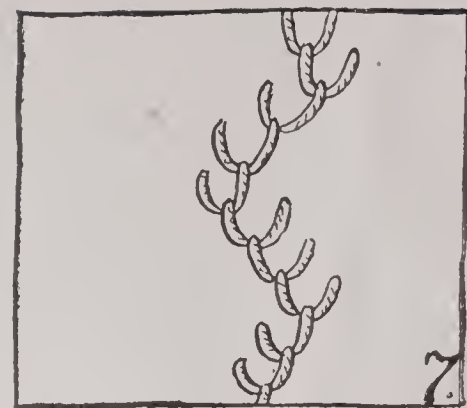
**Fig. 10**—The **Mexican Stitch** is a fine form of blanket stitch used sometimes to outline a design in connection with conventional embroidery.

**Fig. 11**—The **Eyelet Stitch** is used to work a tiny hole in embroidery made with a stilleto. It is a very close, fine buttonhole stitch.

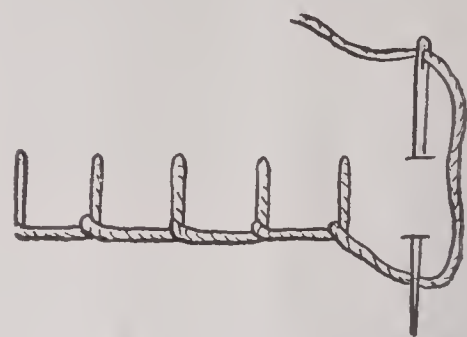
**Fig. 12**—The **Lace Stitch** shows another form of buttonhole stitch. It is made by working first a row of blanket stitches, across the space to be covered, working from left to right and with the loops quite loose. To make the second row, insert the point of the needle over the loop above and draw the loop down to form a point, in bringing up the needle as shown. Continue to work as directed, until the last row, which is finished as the first in blanket stitch. For convenience each alternate row may be worked from right to left.

**Fig. 13**—The **Fish Net Stitch** may be employed the same as the lace stitch, and its first row is also in blanket stitch.

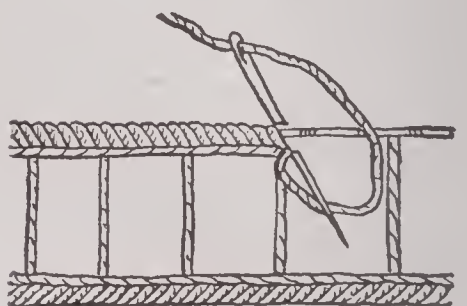
The first stitch of the second row is also in blanket stitch, but the other stitches of this row are made through the loop of the one above instead of through the material. The first and last stitch of each row, however, must be fastened through the material. The final row of this stitch is also one of blanket stitch.



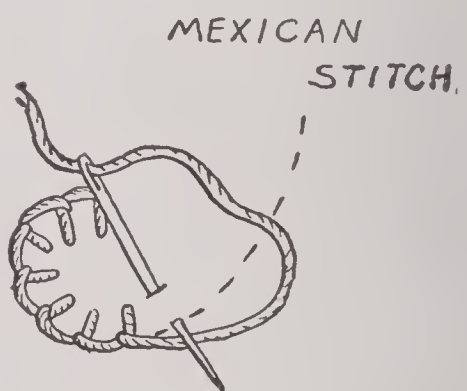
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BLANKET STITCH



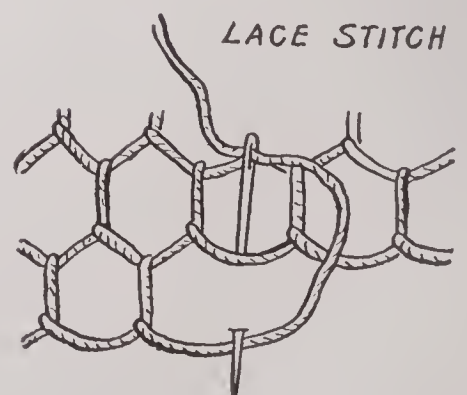
LADDER STITCH



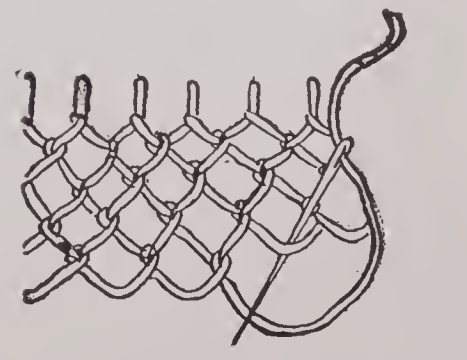
MEXICAN STITCH



EYELET STITCH



LACE STITCH



FISH NET STITCH



# A Cross Stitch Centerpiece

HOUSEHOLD linens in cross stitch designs are delightful alike to the novice and the more experienced housewife.

This model was all done in one shade of mercerized embroidery cotton size No. 5 Perle.

The shade is a matter of choice, depending on the predominating shade of the other decorations of the dining room. These cottons come in a variety of the most beautiful colors.

The scallop is padded with soft white padding cotton and button-holed in white No. 5 Perle cotton.

For the beginner in this work but one rule is necessary: always make the first stitch of your work from the lower right-hand corner upward, then the cross stitch will have to lie in the opposite direction. When the work is finished the top stitches will all slant in the same direction.

Perforated stamping pattern (No. 106), 50 cents.

## More Stitches

### Couching Stitches

To get the very best results by simple stitches, and as an effective means of covering large designs or forms, these stitches will be found very satisfactory. The work is best done over a frame or hoop.

### Diaper Couching

This stitch is the most serviceable form of couching. It is made by taking a long stitch diagonally across the design to be worked, then one at a distance of 1-8 to 1-4 inch and continued in this way across the space. Then cross these

If the space is first covered with Satin stitch and then finished with the couching, the effect is rich and lovely. When the couching is added, a large space may be worked in

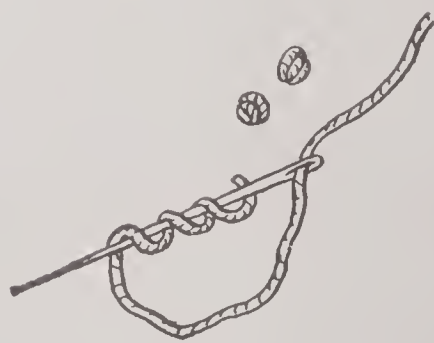
of couching; in this several threads are laid to follow the outline of the design, and are held in place by a short stitch across the threads. (Fig. 20.)

### Coral Stitch

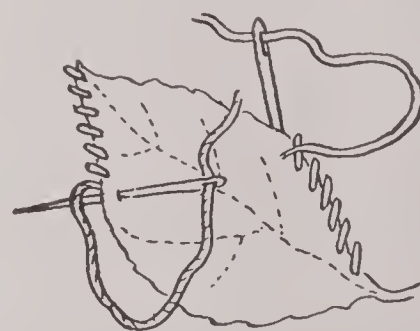
A fancy outline stitch, is similar to the Briar stitch, and is made on one side of the outline. The stitch



CORAL STITCH

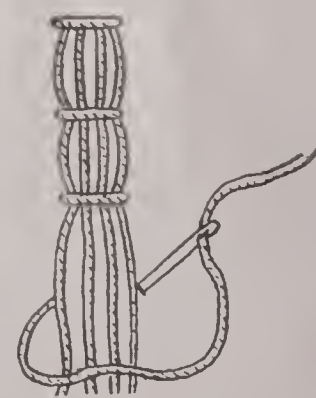


FRENCH KNOT



STEM STITCH

20.



lines diagonally, with other similar lines, at equal distances, until the space is covered.

Now with a group of short stitches in self or contrasting color, tack down these long stitches, at the intersections, with a cross or single stitch. When each crossing or inter-

Satin stitch, for the couching holds the long stitches firmly in place. (Diagram No. 19.)

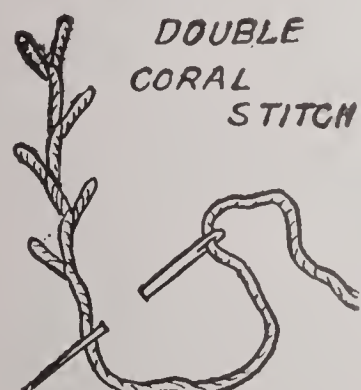
By making intersecting lines in Kensington Outline stitch, and adding little cross stitches at the intersections, an effect like couching may be obtained. This plan is good on

This stitch is most employed to cover the edge of a material that has been applied to the under fabric.

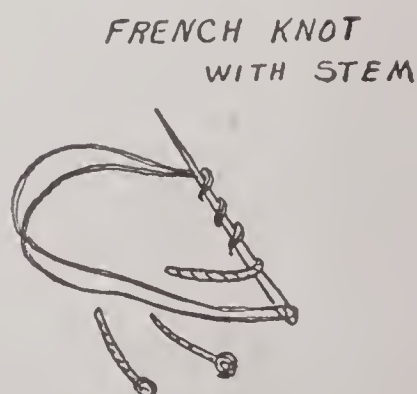
### Twisted Couching

This stitch is also used for outlining. In this stitch the threads

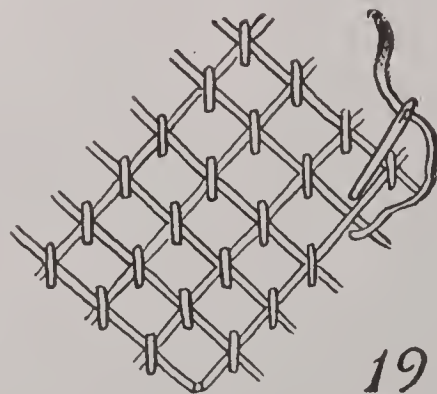
is made with the buttonhole loop and the point of the needle is drawn up each time right on the outline. (Fig. 14.) This stitch worked alternately on both sides of the outline, is called Double Coral and it varies from the Briar stitch in that the center line is straight. (Fig. 15.)



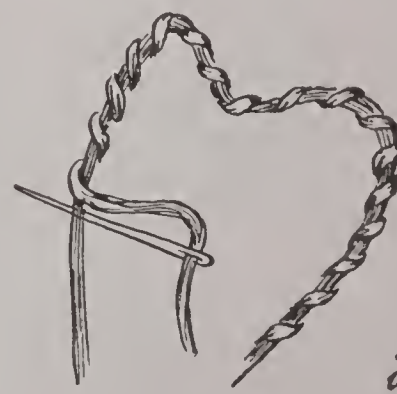
DOUBLE  
CORAL  
STITCH



FRENCH KNOT  
WITH STEM



19



21

section is tacked, the entire form or design is to be outlined. This work is quickly done and effective, and good for large centers on conventional flowers, and for open places in fancy forms such as scrolls or curves.

fine table linen, where careful execution is more to be desired than broad, bold effects.

### Outline Couching

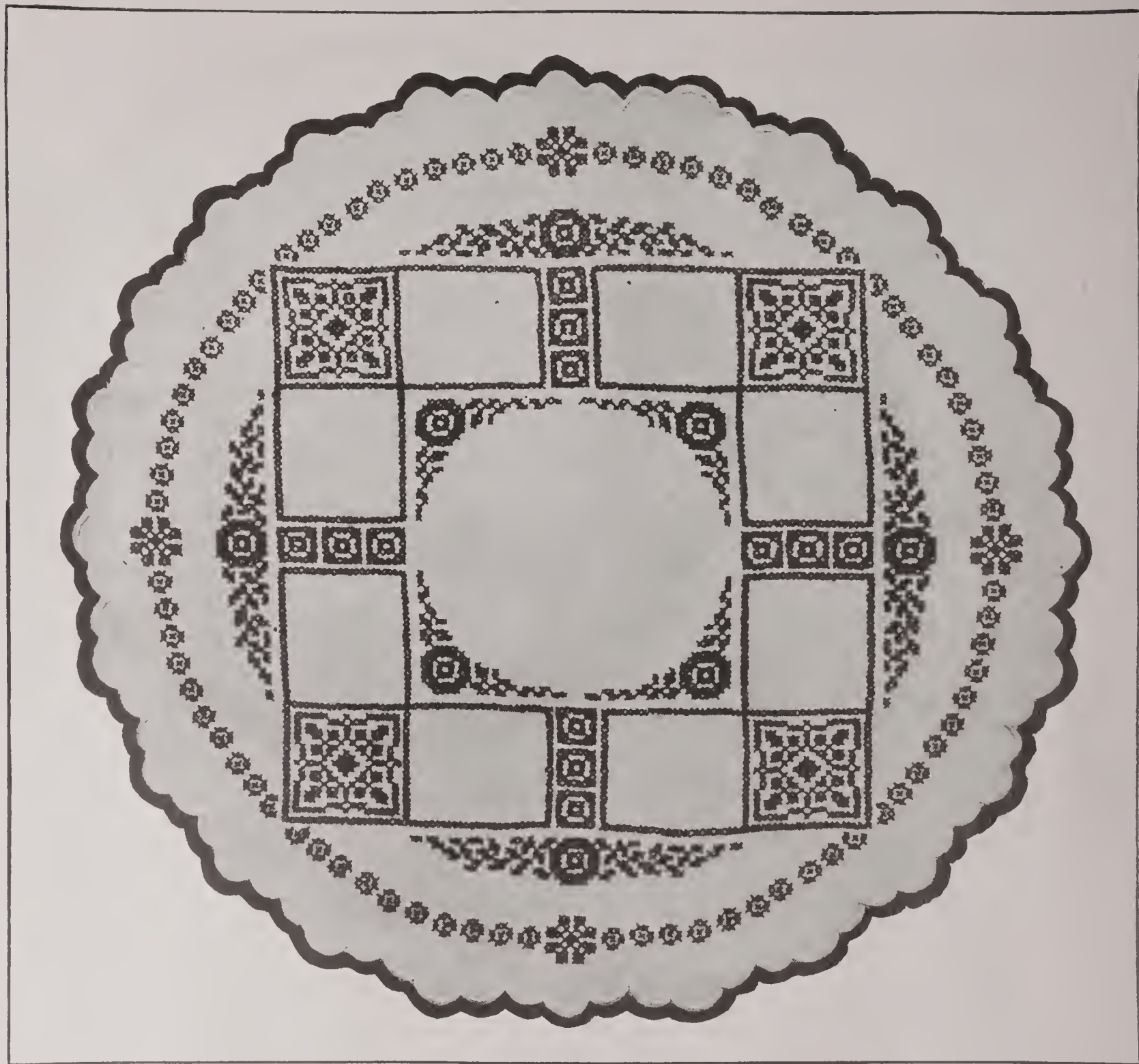
This stitch is the plainest form

follow the plain outline of the form, and the second thread of the same silk, of self or a contrasting color is twisted over it and caught to the under fabric, at the point where it comes beneath the straight strand. (Fig. 21.)

### French Knot

This stitch is used for flower centers, and for seed representations. Sometimes it is made with a single thread, and again with two

Continued on Page 38





# Madeira

**E**YELET and French embroidery are combined for the type of work known as Madeira, which is most effective when worked on heavy linen for table use. The 36-inch round centerpiece shown here is part of a set, the patterns including also a long sideboard scarf, 22 by 54 inches, and napkin 18 inches square.

For Madeira embroidery, with a little patient practice one can make her work so nearly perfect that it resembles machine work. Make the eyelets slowly at first. Speed comes gradually with practice. Run the stitches on the stamping before the eyelet is pierced, then cut the linen in both directions unless the eyelet is very small, then pierce with a bone stiletto and whip over the edge with small, even stitches, close together, but not overlapping.

The model is worked mostly in eyelets, only the small leaves, a few dots and the stems are made solid, therefore, very little padding is used. If more heavy work is preferred, the five petalled flowers can be made in French embroidery with an eyelet for the center, instead of the oblong eyelets and the solid dot for the center. The bowknots are also made in open work, being done in Italian cut-work. This sounds difficult, but in reality, it is only buttonholing.

The bars across the ribbon are made first. Run the thread along the stamping and fasten with one back stitch at the start of the bar, cross to the opposite stamping, run back and forth three times, then using these threads as a foundation, buttonhole over them with even



stitches, without catching the linen, run thread along stamping to the next bar and continue.

Make a line of running stitches along both sides of the stamping and with sharp pointed scissors, cut the linen from under these bars and cover as for a long eyelet.

Perforated stamping pattern of centerpiece (No. 107) 35c; scarf to match (No. 108) 25c; napkin to match (No. 109) 10c.

**Fig. 22—Brick Couching** is worked by laying rows of silk or thread, or cord, parallel along the form or space to be covered, and tacking them in place with cross stitches, alternating this in each succeeding row.

This stitch is good for conventional designs.

Forms of **Fancy Couching** are effective, handsome, various. One of these, the **Diaper Couching**, has already been mentioned. The different styles of fancy couching are obtained by the securing stitches.

**Fig. 23—Diamond Couching** is like the diaper couching, but the thread are crossed more on the slant, to form spacing in diamond shapes, between the lines. The intersecting lines are tacked down by short single or cross stitches.

**Fig. 24—Diagonal Couching** has the silk laid in close parallel lines, but with no crossing or intersections. The tacking stitches are placed to form diagonal lines over the space to be covered.

**Fig. 25—Weave or Basket Couching:** In the raised couching stitches the threads of silk are laid over cords and secured with short stitches. The diagrams given here show the method; other patterns may be designed by the worker. To make this stitch, lay rows of linen cord parallel in straight lines across the space to be covered, tacking them in place with little stitches. Then lay the silks to cover these cords (two threads together) in parallel lines, at right angles to the cords. Tack these silk threads with a short stitch at the beginning of the work, and then between every second row of the cords covered; drawing the silk close to the material between the cords, and tacking over the two strands of silk. Secure the next two threads of silk likewise, but alternate the short tacking stitch so as to produce the effect shown.

The entire space should be worked in this way; the ends of the silks fastened on the wrong side, and the linen cords cut close to the pattern edge.

**Fig. 26—Vandyke or "V" Couch-**

**ing:** This stitch worked in one row, forms a pretty border; with a number of rows, placed close together, a solid surface may be covered. Mark the space to be worked with two light lines, parallel, and lay the linen cord in points from one side to the other of the enclosed space. Lay two threads of the silk lengthwise of this space, tack them with short stitches on each side of the cord and where they cross it. Draw the silk close to the material, leaving the outline of the cord in relief. Fill the space with silk threads two at a time, and when all are tacked, the **Vandyke** effect will be apparent.

**Fig. 27—Block Couching:** This is a stitch that is good for backgrounds or filling, in elaborate work. First lay the silk in parallel rows, then work over it to form squares or blocks, the size of which are to be governed by the space between the parallel rows of the silk, which in turn should be determined by the size of the space to be filled, and also by the class of work.

**Fig. 28—Frill Weave Couching:** This stitch will make a nice border and a fine finish for elegant work. It is made over a cord, the silk being worked back and forth across the cord, forming an undulated edge on each side. Two threads of silk are placed together at one time, and each thread is tacked to position on both sides of the cord.

**Seed Stitch** (not illustrated) is a running stitch, long and short, with the short stitches on top and long ones under the material, giving something the effect of flat French knots. Used for semi-filling where solid stitch is not desired.

**Fig. 29—The Overlap Stitch** is the long and short stitch adapted to a curved line or service. It should be worked on a frame or hoop. When scrolls or tendrils are made in raised solid work, this stitch is better than outlining.

To make the stitch: Bring the needle up at the extreme end of a curved line and insert it on the line one-half inch in front, making a long stitch. Then bring the needle to the right side again on the line and a bit in advance of where it first was inserted, then carry it down the line a bit above the finish of the first stitch, but crossing it. For the third stitch bring the needle through again—on the line ahead of the second stitch and crossing it. Continue this until the curve is covered; if beyond the curve there is a straight part, cover with satin stitch. This stitch is especially useful on heavy embroidery, on

# Embroidery

cushions, portieres and on heavy dresses.

## More Stitches

*Continued from Page 37*

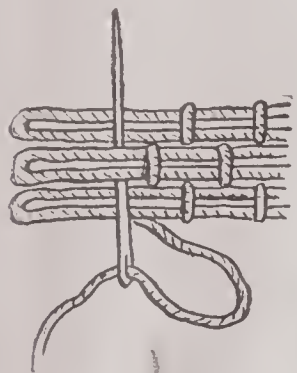
colors or shades of silk or thread.

To make the knot, draw the needle through the upper side of the material, hold it with the right hand and take hold of the silk with the left, near the material, and wind it around the needle, two or three times. (Fig. 16.) Then bring the point of the needle through the material again, close to the point where it was inserted, draw the wound silk close around it, and push the needle through. In order to keep the silk from uncoiling, hold it close to the material with the left hand, while drawing the free thread through. When the free thread through.

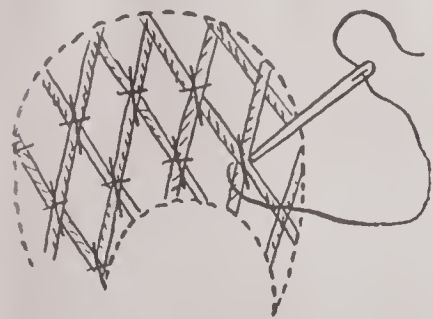
The French knot may also be made with a short stem to represent the complete stamen of a flower. (Fig. 17.) To work this stitch, bring the silk up at the point which shall be the end of the stem attached to the flower, wind the silk about the needle as before, but insert the needle at the end of the stitch, and hold the portion so wound, until the silk is all drawn through.

### Stem Stitch

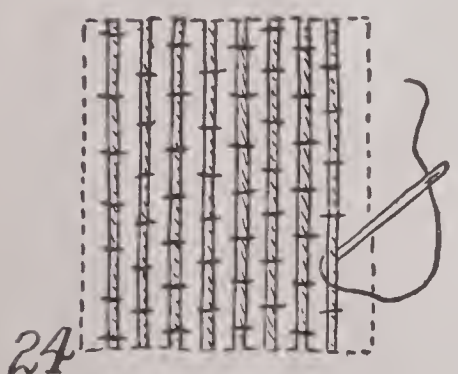
This stitch is used where an outline stitch heavier than the Kensington outline is required and when the long and short stitch is too heavy. The stitch is formed by a row of short stitches set close together, and placed slantingly.



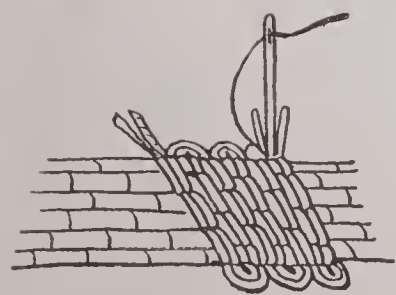
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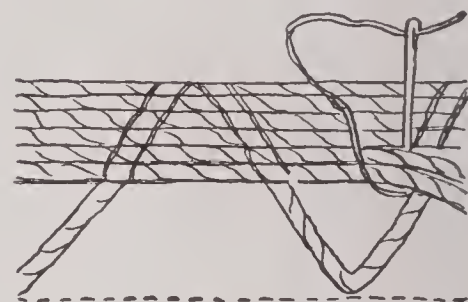
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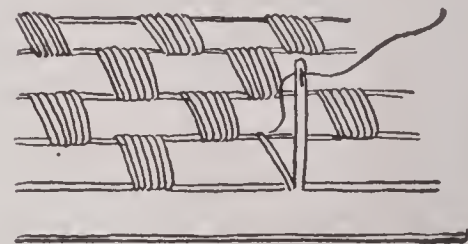
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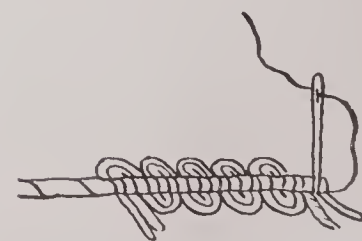
25



26



27



28



29.













*Fitting the Hat to the Season.*









Bad



Good



Bad



Good



Bad



Good

## Clothing and Good Taste

**G**OOD taste in choice of one's clothing is not always inborn, but many a woman has acquired an appreciation of her own style needs through careful observation and comparison of various effects. The woman lacking in quick appreciation should make a study of others, especially of strangers concerning whom no personal feeling can influence judgment. Make a quick survey of their costumes, noting whether style, color and cut enhance or detract from the wearer's appearance. Realize that clothes are the background for personality and note whether, on the people you meet, they perform their function satisfactorily.

If a style is good, why is it good? If wrong, how better it? Analyze effects. Realize that the mere change of color near the face may turn an unbecoming frock to a becoming one; that the change of the angle at which a hat is worn may alter the entire appearance of the wearer; that a hat may be a very becoming one, yet spoil the effect of an entire costume if it and the gown do not harmonize.

A little study of effect obtained, and mistakes made by others, will gradually train your own taste and if you also acquire a few simple rules concerning the style and good taste and will apply these to your own costuming the results will pay a hundred fold, not merely in greater satisfaction, but also because the principles of good taste once learned and applied results may be obtained at far less expenditure of both money and effort. You will know what you want and how to attain the desired results and will not waste effort in the concoction of hats and gowns that fail to produce the desired effect but "must be worn now they're made."

None of us are so beautiful that we need take no heed to our appear-



(c) Kadel &amp; Herbert

A Typical Modern Toque

## Millinery Modes and Making

Edited by Ardis Moreton

ance. In a world where beauty is a joy, why not make ourselves as attractive as possible? This is not mere vanity, but a combination of hard business sense and regard for the feelings of others. In business both men and women find that a trim, attractive appearance helps predispose their customers or fellow-workers towards them and all through life we find our eyes pleased and rested by pleasant objects, whether these be well-kept gardens, handsome houses, pictures, vases or well-groomed women and men.

## Style Selection

**M**ANY a woman who spends hours over the selection of color and style for her gowns, rejecting alluring frocks because the lines are not becoming to her own particular style, will then blithely hie her to the milliner and spoil the entire effect of her costume by buying a hat having style and effective coloring—but style and effective coloring for a very different type of person than the purchaser.



Broad Brim with Lace Edge

Just as a frame may enhance or mar the effect of a picture, so a hat serves a woman's face, for the hat, if properly chosen to conform with the shape of the face and head and with the fashion of hairdressing makes a most excellent background.

In choosing a hat we must bear in mind not only becomingness to the wearer but also the occasions on which it is to be worn, the season of the year and the style tendencies of the time. Let us consider each of these factors in turn.

## Becomingness

**F**IRST let us take into consideration the becomingness. Several factors enter into this choice, for the wearer must place any hat properly on the head in order to get the desired effect. Bear in mind always that your hat should be worn low enough to frame your face, and not perched high on the head like an enlarged hair-ornament. Many a seemingly unbecoming hat may be

made attractive by drawing the brim lower over the forehead or by inserting a bandeau to one side that gives the hat a needed tilt. The hat's head size should be such that it will rest easily at the desired angle without pressing the forehead, riding up or being so loose that it slips over the brows.

Color is a predominating factor in the choice of a hat, and if the color is not becoming, perfection of shape will not save appearance. Sometimes a none too suitable color may be used on the top of a hat if the facing or trimming near the base of the hat be made of a becoming shade.



(c) U. &amp; U.

New Sailor Model of Beaver

## The Right Hat

**I**N considering the occasions on which a hat is to be worn a woman must also remember the number of hats she may have at any one time. If the season's hats are limited to one or two (as is the case with most of us) they must have style enough for any use, but that style should be rather a plain, tailored one, so that they will not impress the eye of their beholder by their individuality and conspicuousness. Rather, the hats themselves should make rather a neutral impression, the onlooker getting only a feeling that the wearer is becomingly hatted. Brilliant tones, striking ornaments or extreme shapes are not for the woman who "lives in one hat" for the season. The moderate sized or small hat is best unless the large hat may be bought also, since for daily wear an extreme style is not always in place, while the smaller sizes are never out of place.

In regard to choice according to season, we find difficulty in making any definite statement, since straws appear early in spring, and then, before summer is yet in full swing, the taffeta or satin hat is in vogue. Even here the careful purchaser has certain rules. The straw hats shown while winter still holds our northern cities are really displayed for the accommodation of women who are

planning late winter sojourns in the south, where spring is already appearing. These hats are not meant for women who must remain north, nor are they bought and worn before snow has stopped flying, by women of the best taste. As the



Broad Brimmed Hat

milliners say, they cannot refuse a sale to a young woman who demands a straw hat in January and as their well-meant hints as to the real use of these hats may cause offense they make the sales, despite honest regrets at so doing.

For the women who has but one hat for summer and one for winter a really well-tailored satin or taffeta hat for between seasons (depending on the style of the moment) serves as alternate all the year round. For traveling such a hat is ideal, as good brushing with a soft brush to remove dust, followed by a light sponging with benzine, gasoline or (if the hat is not blue) with ammonia and water will remove spots and freshen the material.

## Color and Material

**C**OLOR bears a share in seasonableness. A lace hat (when lace is in style) looks well in summer, but, as a rule, only the dark shades of lace serve in the daytime in winter and then are suitable only for dress wear. In the same way, a straw hat may be worn much later in the season if of dark color than can a hat in delicate tints. Since hat dyes, all ready for use, have come on the market, many a woman purposely chooses a light colored straw for spring and then dyes her hat when it becomes soiled or the season grows too late for delicate tints. Fabric hats also may be dyed with special preparations and thus serve for longer time and through different seasons.

"I'd rather have a hat a little less becoming than have it conspicuously out of style," said a woman who was noted for her excellent taste. "People note general effect rather than individual detail," she explained, "and so, if you give the impression of being well dressed, they get the effect of your smartness, while a very much out-of-date garment makes them think you 'a pretty little dowdy' rather than a woman who is individual in style. Only those who employ the most exclusive and





Photo Courtesy Paramount Arcraft  
A South Sea Islander and His Wonderful Headdress

artistic modistes can afford to wander far from the prevailing modes without looking badly dressed. The secret of good dressing lies in studying the more conservative of prevailing styles, choosing those just coming in rather than those that have passed the height of their popularity, and then making slight modifications to suit individual needs. And, of course, as several styles are always being used, avoid those diametrically opposed to your best advantage, never buying ultra-large hats if you are short, or high rolling brims with high side brimmings if you are a bit over-tall and slender. If you will use common sense with your choice of style and always consider becomingness, the results won't be far wrong."

There you have the philosophy of choosing gowns as well as hats, for both are meant as an emphasis of the wearer's personality and therefore should not be over-conspicuous, just as a frame enhances but does not overshadow the picture it surrounds.

#### Standard Hat Shapes

**B**EAR in mind that we have four types of hats from which to choose, since these are always in vogue, although each season sees the form slightly modified.

The toque, or brimless cap shape and the medium brimmed sailor are the two main forms from which all shapes are developed, and these two are almost universally becoming when modified to fit individual needs. Some women need the plain toque; others require a twist of trimming (possibly of self-material) in order to get a little greater width and still others find a toque satisfactory only if worn tipped to one side or trimmed to give a side height. In the same way the sailor shape may be too severe for many faces, but a shirred lining, an edge of horsehair,

malines or other semi-transparent material, or a slight bend in the too-severely straight edge makes all the difference in the world.

The two other usual hat shapes are variations of the toque and sailor, for the turban is a toque with close turned brim, while the broad brimmed hat has both top and brim in exaggerated sailor form.

In selecting a shape, bear in mind that the broad brim, especially if it droops, inclines to lessen the apparent height of the wearer, while the brim turned up on one side or trimming set high to the side and a bit towards the back will make the wearer look taller. At the same time, many a petite figure looks well in a broad brimmed hat not overloaded with trimming. Having the crown higher on one side than the other also serves to add height.



(c) Press Illus.  
Typical Gold Embroidered Russian Nun's Headdress of Black Silk

When buying a hat, try it on before a full length mirror if possible, and wear the costume with which it is to go, so that the general effect is obtained and any necessary alterations may be made to improve the effect.

A woman with a long, narrow face should never wear a hat with a high point, but should choose a fairly wide brim, calculated to accentuate width and cast and shortening shadow when worn tilted over the face. Reversing this rule, the round-faced woman must never wear a hat too far over the face. She should avoid a shape narrower than the head and will find a brim turned up in front adds to the apparent length of the face. But if she happens to have a tip-tilted nose, let her beware of the upturned front on her hat!

Rules of costuming are not inflexible and many a woman finds she can wear a style not usually considered as belonging to her type.

The prevailing mode of hair dressing has much bearing on the choice of a hat; seldom does an altogether out-of-date style of wearing the hair accord with current hat styles. Veils are an added factor in making

a hat becoming, and both the mesh and method of draping must be studied to arrive at the best effects.

#### Color Effects

**B**LONDES, having bright coloring, can wear the more delicate shades, while the deeper and richer colors best become the brunette. When, for any reason, an unbecoming color is used, combine with it some very becoming color and let the latter be utilized near the face. Many women who prefer black hats, yet find them unbecoming, overcome this handicap by adding a facing or trimming of some more becoming color.

Be sure that the chosen color looks well against both the hair and



(c) Press Illus.  
Australian Mountain Women Wear This Frilly, Starched Lace Cap

the skin. Often the matching of eyes or hair will give best results.

The following analysis of colors will serve as a guide in making a choice.

**White:** Looks best next a fresh, rosy skin, but is not good for the sallow, pale or faded complexion. The latter should bring facings or trimmings of becoming tints next the face when wearing a white hat.

**Black:** Black whitens the skin, but is unbecoming to extreme brunettes. Blondes need a dull black, while for brunettes a glossy black is more effective.

**Red and Orange:** These are colors for the brunette, the contrast with the skin and hair of the wearer enriching the tints of both fabric and wearer. A touch of orange is frequently becoming to the clear-skinned blonde. Bright red brings out any greenish tint in the skin and, as a rule, is unbecoming to the auburn haired person.

**Pink:** May be worn by brunettes and less brilliantly colored blondes.

**Yellow:** This is also a color for brunettes, the orange tints in their coloring neutralizing the yellow. However, certain types of high colored blondes look extremely well in



(c) I. F. S.  
Hat Worn by Chinese Lama Priest

the more delicate yellow tints.

**Blue:** Light blue is becoming to the blonde, while darker shades may be worn by all except extreme brunettes or those with sallow skin. In the lighter shades, brunettes can more often wear the greenish blues than those verging on the pastelle or Copenhagen shades. In selecting and matching blue remember it is the hardest of all colors to match under artificial light.

**Violet, Lavender and Purple:** These colors are not becoming to many people. The violet shades and lavender make the skin look yellowish unless the complexion has a very rich tone. Purple is generally considered an "old" color and is used by elderly women, the red shades being more becoming for the brunette and amethyst for the blonde. Like the brilliant-toned reds, purple is a striking color and not restful in effect, so should be selected but seldom by the woman who has a very limited wardrobe.

**Brown and Tan:** As a rule these colors look best on the woman whose eyes are brown and who has red or auburn hair, or who has clear, rich coloring. The very yellowish shades are often more becoming than the olive-browns or fawn tints, the latter needing a strongly contrasting trimminig color to make the garment effective.

**Green:** Pale green looks well on either blonde or brunette or on the auburn-haired woman, provided she has a fine skin and delicate coloring, but the high colorings look flushed when green is worn, unless very dark shades are chosen. Blue green is said to be the most flattering of all colors, bringing out the soft pink in the cheeks of the wearer and subduing yellow tints, so that the wearer seems to have a pink and white complexion. Only the woman with florid, bright coloring does not look well in this color.

**Grey:** Those with grey eyes or grey hair look well in this color, but

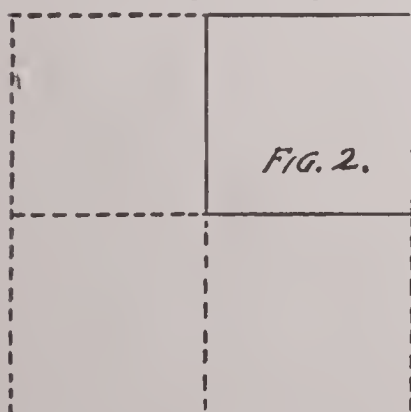


FIG. 1.- SQUARE DIAMETER OF HAT AND FOLDED IN FOUR.

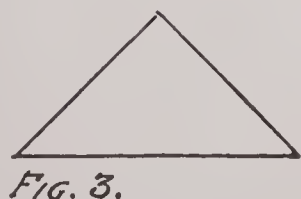


FIG. 3.



FIG. 4.- DIAGONAL FOLDS.

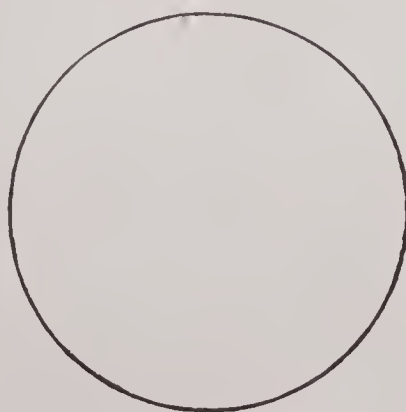


FIG. 5.- RESULTING CIRCLE.

Cutting Paper Patterns for Hat Shapes

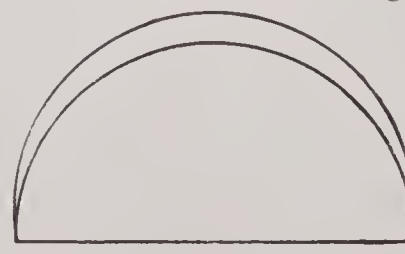


FIG. 6.

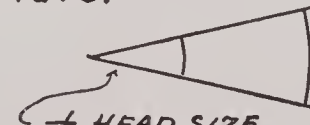


FIG. 7.- FOLDED FOR UNEQUAL BACK AND FRONT.

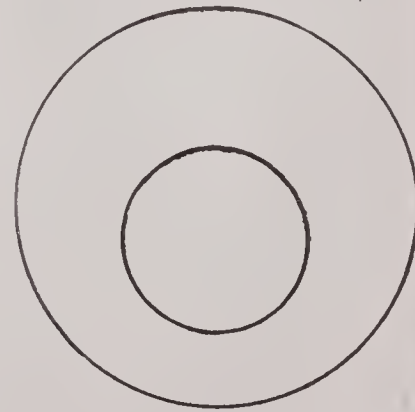
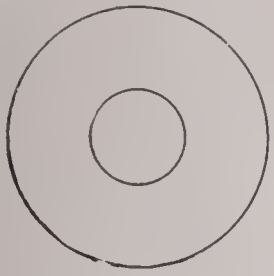
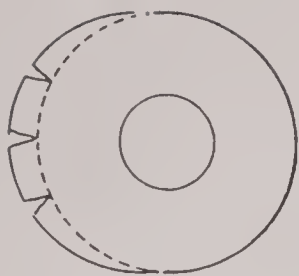
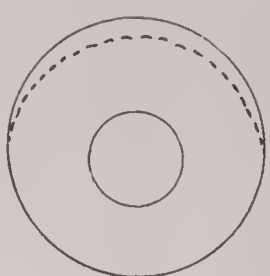
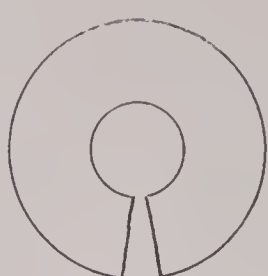
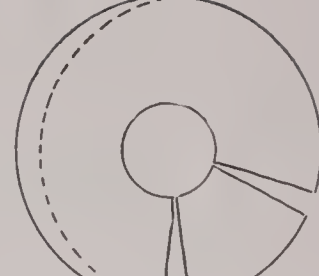
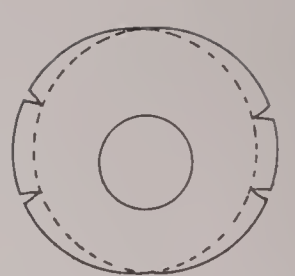


FIG. 8.- FINISHED BRIM PATTERN.



BRIM SAME WIDTH  
ALL AROUND.EXTENSION FOR  
ROLLED EDGE.EXTENSION FOR  
SIDE OR FRONT.TURN DOWN  
BRIM.COMBINATION: ROLL UP  
ONE SIDE, DOWN THE OTHER.EXTENSION FOR  
ROLLING BOTH SIDES.

not all can wear the same shades, for a slightly bluish cast looks well on some women, while others require the yellowish greys or the taupes, which have a definitely brownish tint. Do not put a bluish grey material near yellowish hair, but let the fabric chosen be a bit yellower in tone than the hair, so that the latter will be given a more definitely white appearance, since no woman wants her white hair to have a yellowish tinge.

#### Apparent Age

ANOTHER factor the purchaser of a hat must bear in mind is her apparent age. And older woman can make herself almost ridiculous and even add to her look of age by wearing a too frivolous hat, while a young girl may buy a hat far beyond her years in suitability. A woman's real age matters little, but her apparent age must be considered. The tired, sharp, prematurely aged face of the woman in the thirties needs the same soft colorings and lines in her hat, as does the well-preserved woman twenty years her senior. Again, many women retain their youthful appearance well into middle age and may wear with impunity the hat designed for a much younger woman. Only one rule is to be remembered when you wonder whether a hat is suitable for your age: Look at yourself as a stranger might look, without any illusions—and the choice is pretty sure to be correct.

#### Artificial Light

FALL colors look more or less changed under artificial light, some of the darker hues seeming almost destroyed, purples and violets looking like browns and the blue shades darkened. Green grows yellower and red, orange and yellow are brightened. This is the effect under gas or lamp light. The incandescent electric light seems to add some yellow and red to all colors, blue having a violet tint and reddish hues look yellow and browner. The arc light and Welsbach gas mantle add bluish tints to all colors.

While she will find it impossible to choose materials to suit all these variations any woman can determine the predominating type of artificial light used in her home and try out her color effects for evening wear under this prevailing type of light before making her purchase.

WHILE most women today prefer buying their hat shapes ready-made and doing their own draping and trimming on these, a knowledge of pattern cutting is useful, especially when some shape not in the market is desired.

A few simple rules are needed in cutting patterns, but these are easily learned. The first pattern should be cut from stiff paper, and when that has been satisfactorily shaped and fitted, a buckram or stiff net shape is cut from the paper pattern. For wire frames also a paper pattern should first be cut and fitted so that mistakes may be rectified easily without waste of good materials.

The measurements required are

the narrower the side band is on top in comparison with its bottom line, the more curve is necessary, while a band that measures the same on top and bottom is cut in a straight strip. For obtaining a curved side band, fold your square of paper as for the brim, **without making the first two folds into the quarter-sized square.**

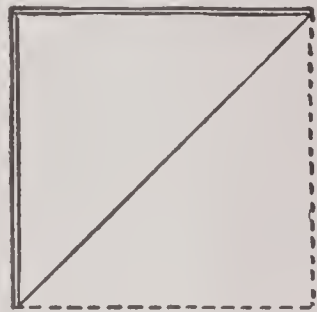
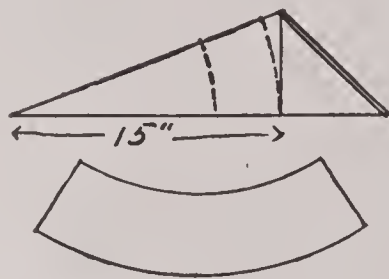
For the crown let the diameter be one-third the length of the top line of the side band. This will give a top slightly smaller than the head band. For a side band that is only very slightly sloped, the cutting of a circular shape is not necessary, as the use of a bias band of buckram admits of a slight stretch-

Turn the hat over and indicate with your pencil the outline of the head size. Remove paper and cut on indicated lines, being sure to cut your head size rather too small than too large, since the former mistake is more easily rectified. Pin a band of paper around the side of the model and get length and height marks. Take off pattern, cut and replace so that any mistakes may be seen.

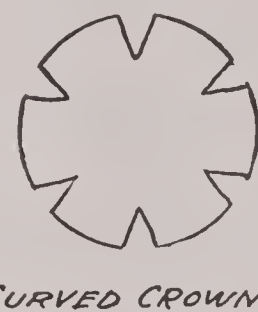
Note front and back by slight nicks. Place paper on the top of the crown and mark round for size, then cut according to your marks, with a little leeway so that you can fold the top over the side band to hold it in place when fitting.

#### Cutting the Shape from the Pattern

BUCKRAM or stiff nets are used for the usual hat frames and in

FOLD FOR CURVED  
SIDE BAND.

CURVED SIDE BAND.

CURVED CROWN  
PATTERN.

SHAPED CROWN.

SLOPED  
SIDE BAND.STRAIGHT  
SIDE BAND.

Cutting Buckram Patterns

the head size, diameter of the brim from front to back and the extreme length of side to side measure. The height and diameter of the crown must also be taken.

To make your pattern, cut a square of paper measuring the same as the desired outside diameter of hat. Fold this in half and then fold again so that a square one-fourth the size of the original sheet is formed. Fold this diagonally fold after fold until the shortest length lies on top, then cut off the ends sticking out beyond this shortest fold. When the paper is opened you will have an almost perfect circle. For a brim the same width all around refold, measure one-sixth of the desired head size, cut off the ends and your brim will be even. (See illustration.) If the brim is to be narrower in back than in front, fold the pattern back a couple of inches from the front, refold as if for cutting circle and cut headline.

In cutting a crown, remember that

ing at top or bottom and enough slope can be obtained.

For rolling the brim, cut your hat a little wider at rolled parts if you wish the finished product to be the same width all around on the flat surface.

For a slightly rolled brim take out darts a couple of inches deep. These are taken out at about five-inch intervals all around the hat for a full rolled brim, while if the turn is to be on the sides or at the back only the rolled part has the darts taken. For a turned down brim cut a dart all the way through the brim at the back. The style of hat determines the depth of cutting the darts; but the general principle once understood, the brim may be made to turn up or down, according to any design.

#### Copying a Hat

TO take a pattern of a hat, fasten a piece of paper under the hat and trace the outline with pencil

cutting the shape from the pattern place all the parts of the pattern on the buckram before cutting so you will waste no material. Place the pattern for the brim on the buckram with front turned towards the corner; the side band on the bias and fit in the top of the crown anywhere it fits in. The brim should be cut close to the pattern on the outer edge, but for the headline or inner cut, allow a quarter inch inside the pattern line. Cut small gores in this extra quarter inch and turn this up to make a foundation for the crown. The side band is cut close to the pattern except about an inch extra length should be allowed so there is material for the overlap in fastening it together.

#### Wiring a Shape

Get a good grade of hat wire in making a shape, the covered wire being preferable for a good hat.

Early Dutch  
SettlersCamelot Hood -  
1690-1750.Poke Bonnet -  
1730.Colonial -  
1725.

1905.

Mrs. Daniel  
Webster - 1852.

Pilgrim Period.

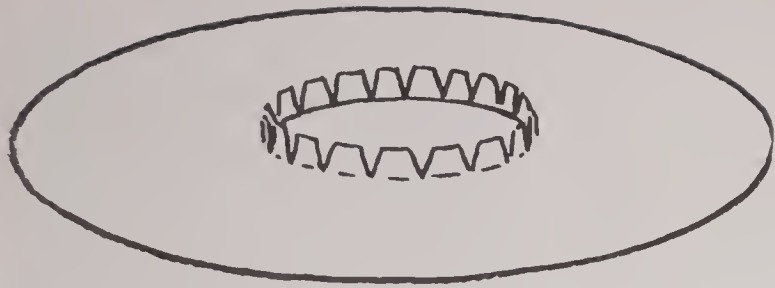


Leghorn Hat - 1730.

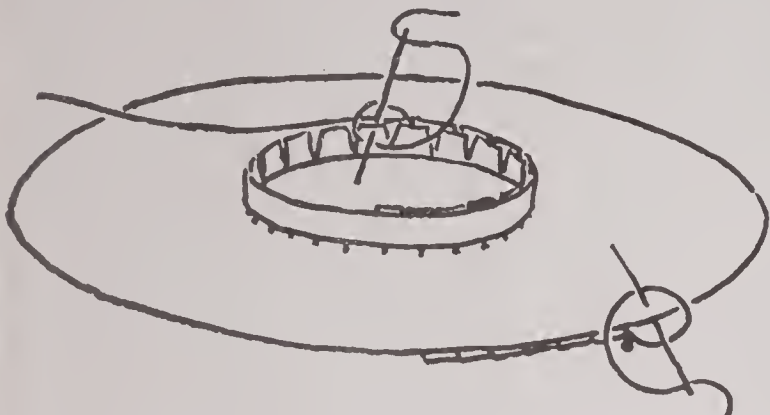


1855.

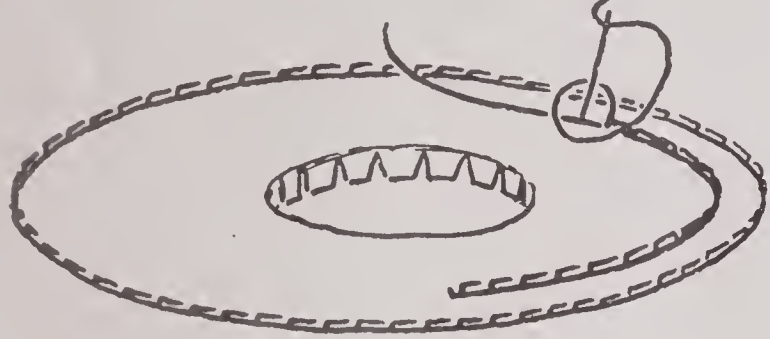




BRIM READY FOR WIRING



WIRING CROWN FOUNDATION AND EDGE OF BRIM.



WIRING UNDER SIDE OF BRIM.

When the hat shape has been cut, sew a wire around the edge of the brim, using the buttonhole or wire stitch. Begin at the back in order to bring lap at that point and, keeping the wire close to the edge all round, let it lap over itself about a half inch and fasten firmly at the joining point.

Another wire should be sewn a half to three-quarters of an inch inside the edge, on the under side. A third wire is sewn on the upper side of the brim just inside of the darts. This makes the head-line hold firmly. Turn up the bits that hold the crown against this last wire. Unless it is first to be covered, fasten the side band of the crown to these upturned bits. This depends on the style of trimming and covering for the shape.

If the side band is to be fastened on, do so with a firm back-stitch, having the band join in the back. Next, wire the top of the side band. Stitch the side band to the crown.

For a curved brim or crown, overlap and stitch up darts with a firm back-stitch and sew wires on only after shape is correct.

After shape is made, take strips of thin muslin and bind around the edge wires of brim and crown, as the covering material will lie better and there be less danger of rust.

the goods. Mark the front and back of the brim on the material, chalk around the head-line and cut out a quarter to a half inch beyond the outer brim line and the same distance inside the head-line so that sufficient material is allowed for seams. The difference in extra material allowed depends on its firmness of texture, duvetyn, cloth or any firmly woven material, like a velvet needing but a quarter inch lap-over for seams, while soft silks need double that to prevent pulling out in the working. To get the facing, place the brim covering just cut, face downward on the rest of the material, being careful to have the woof running in exactly the same direction, and cut the outer edge to match. The head-line should be cut a bit smaller than it is on the brim piece and then

For a very slight roll to the brim no darts need be cut. Merely steam the edge to be rolled and while damp sew on the wire, stretching to the shape desired in sewing.

#### Covering a Buckram Shape

LAY the pattern of the brim on the material with the front to the corner of

cut to an exact fit on the head afterwards, when it has been put in position on the hat.

Cut the side band on the bias, allowing a half inch both top and bottom for hems.

The crown also must have a half inch extension allowed for turnings.

With velvets and duvetyns and with patterned goods be careful the pile of the former and pattern on the latter run the same direction on all pieces cut.

Fit the material over the crown and pin in place on the brim, cutting tiny gores if the material fulls too much on the overlap. Sometimes

Pin the upper brim into place, taking tiny gores if too full near the headline, and cat-stitch to the brim on the wrong side, cutting away any superfluous overlappings.

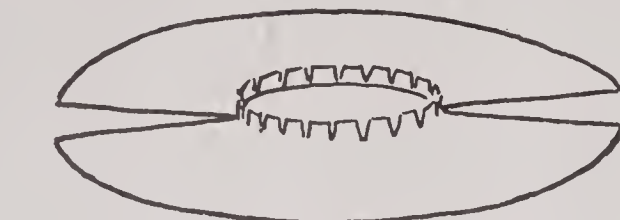
Next pin the under brim lining in place, turning in the edges. Begin at the back of the hat and slip-stitch the edges of upper and under brim coverings together, taking a small stitch on the brim above and then another stitch invisibly on the fold of the lower brim. Pull your thread rather tightly as you go round. If the covering does not lie smoothly on the edge of the brim, your material has not been drawn tightly enough from the head to the brim and will have to be stretched tighter. When the edge has been sewed, cut out the headline, leaving a good half inch for turnings in, cut any necessary gussets to make the material lie smoothly and fasten to the inside of the hat, which is then ready to have the trimmings put on and the lining fastened in.

#### Sewing on Trimmings

IN fastening on heavy ornaments, such as buttons and buckles, stitch down firmly on both sides as well as in the middle, but have the stitches at the sides a little loose so the ornament will not lie too stiffly.

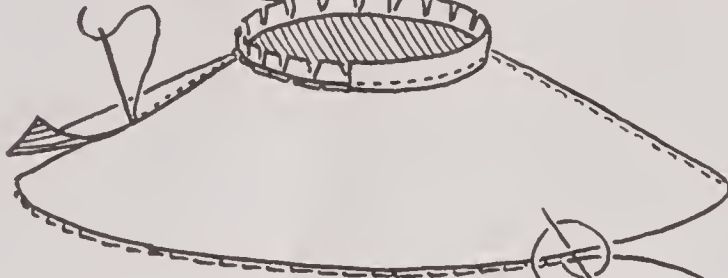
Bows should be fastened by passing the needle from the inside of the hat through the back part of the tie, take several firm stitches and fasten inside. Each loop should be placed in position and be secured by an invisible tie-stitch.

Flowers should have all unnecessary length of stems cut off and

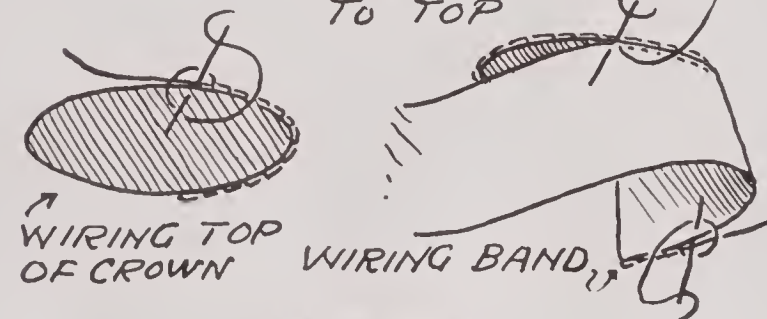


CURVED BRIM PATTERN.

STITCHING DARTS, BANDING CROWN FOUNDATION.

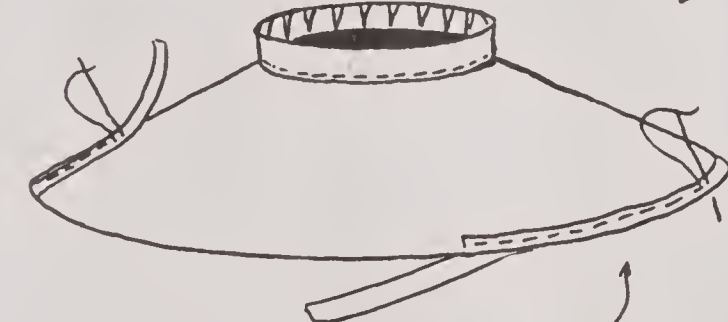


SEWING BAND TO TOP



WIRING TOP OF CROWN

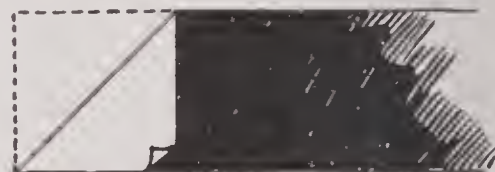
WIRING BAND.



COVERING EDGE WIRE



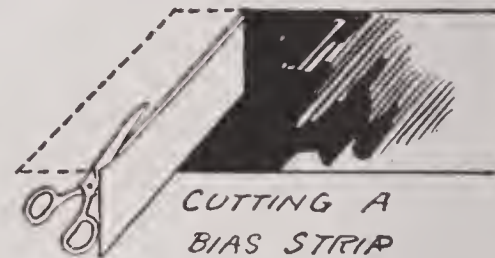
CLOSING DARTS ON CROWN



CUTTING A BIAS CORNER



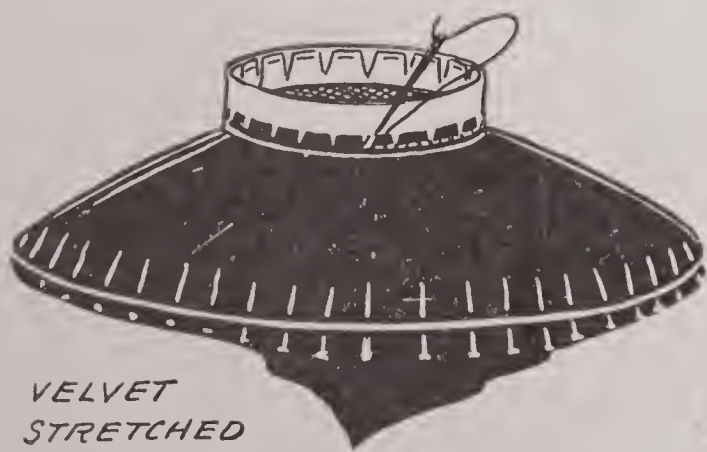
SQUARING A BIAS CUT



CUTTING A BIAS STRIP

where these incline to ravel, turn up end and oversew. Then arrange the flowers in position on the hat, pinning into place and tie-stitch into place. A wreath needs to be caught in place every couple of inches using a loose stitch that will not hold the flowers too stiffly.

Wings and quills must be stitched firmly into position a few inches above the base and for a long quill a second fastening, made with a tie-stitch may be needed nearer the tip.



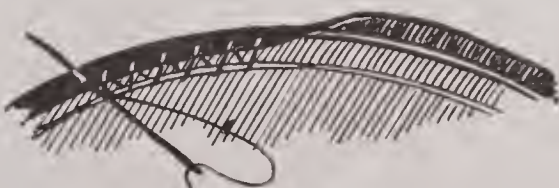
VELVET STRETCHED ON BRIM



COVERING SIDE BAND



SLIP STITCHING BRIM EDGE

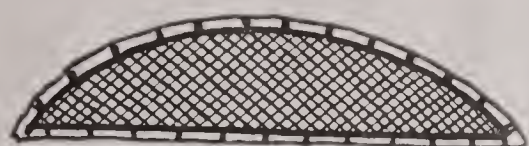


FASTENING VELVET TO INNER BRIM WIRE



JOINING CROWN AND BRIM



WIRED BUCKRAM  
FOR BANDEAU

COVERING BANDEAU

SLIP STITCHING  
COVERING

## Hat Linings

ANY thin, soft material that is sufficiently firm makes a satisfactory hat lining. Thin silk looks best and is a favorite for this purpose. Use a dark color with a dark hat and white is best with a delicately colored hat. While the lining is not supposed to show it may slip down a trifle and though this will be hidden by the hair if the lining is a fair match to the hat, a strongly contrasting lining calls undue attention to itself.

Take a piece of material an inch longer than the head-size and cut a couple of inches deeper than the crown. Turn a hem along one side through which a narrow baby ribbon or tape may be run and which is drawn up only after the lining is sewed in and adjusted. In fact, the drawing up of this hem is about the last process in finishing your hat. The other side of the lining strip, beginning at the back of the hat, is sewed in with the raw edge inside the hat and the hem for the ribbon hanging down outside the head-line. Sew the lining round with a tiny stitch on the outside and a long one inside, stabbing the needle and thread through the hat firmly for each stitch.

The joining place at the back is slip-stitched together. A small piece of lining material cut round is slipped into the top of the crown so that when the draw string is pulled together if a bit of the crown shows it will show itself lined. The lining is left hanging until all trimmings have been fastened into place and sewed. Then the draw string is pulled together and tied firmly, a little bow being the usual finish after the string has been firmly knotted. This is the last part of the hat making unless a bandeau is needed.

## The Bandeau

THE bandeau is a small piece of stiff material inserted to pitch a hat at a becoming angle or to modify the head size in some manner. The result desired is attained by the placing of the bandeau. Put in front it pitches the hat back, or at back it slants the hat forward. A slight tilt to one side is accomplished by putting the bandeau on the other side. The bandeau is made of buckram, velvet covered, and then stitched to the inner side of the crown wherever desired.

## Velvet Hats

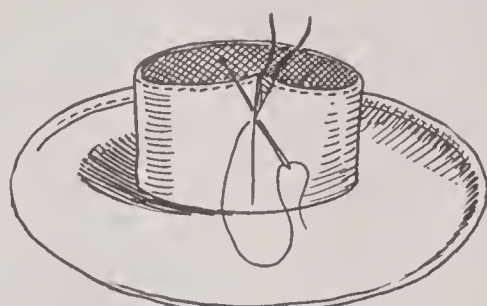
VELVET is a favorite material for winter hats and has been in use for over a thousand years, the men in England having chosen it for their clothing and bright colored caps. The French and Normans first brought velvet to English country at the time of the Norman Conquest, and the English brought it to America when the cavaliers settled in Virginia and the Carolinas.

The finest velvets have silk for both the pile and the back, but more usually a cotton back is used and the silk warp thread employed only for the pile. Duvetyn, so popular at present, is really a fine wool velvet on cotton back. The pile on any fabric of this sort is made by carrying part of the warp thread over a wire and cutting the

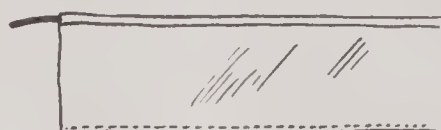
loops afterwards, or by a special double-cloth weaving process.

In hat factories today, instead of sewing velvet onto the frames, the velvet is pressed on to buckram frames containing glue, the heat bringing out the glue enough to make the velvet adhere smoothly, but not enough to stain through.

This process is impractical for the home milliner who would, almost certainly let the glue stain through her velvet and thus spoil her material. For her the foregoing method of covering a shape by the sewing process is the safest and most satisfactory.



SLIP STITCHING BACK



HEAD LINING

## Cutting Materials on the Bias

FOR certain purposes, materials should be cut on the bias. In order to get the bias perfect, lay the material flat, the straight cut edge even along the selvedge and cut along the fold. Bias material is useful for any part that needs stretching; for hat bindings, folds for trimmings, velvet for side band coverings, silks and velvets for bows, pieces of material for draped hats, rosettes, and linings also are more satisfactory and economical if cut on the bias. Bear in mind that the edge is about a third longer than the length through the center of the bias piece, and take your measurements accordingly. When joining bias bands, be sure the cut edges run in the same direction when placed side by side, otherwise you will not have your materials match, and in velvets the unmatched effect is particularly objectionable. To join, place one piece over the other, right sides of the fabric both inside, use an overcast stitch, then press open with the finger nail or an iron. When making a mitred corner, cut the ends on a perfect cross in opposite directions, place over each other and overcast.

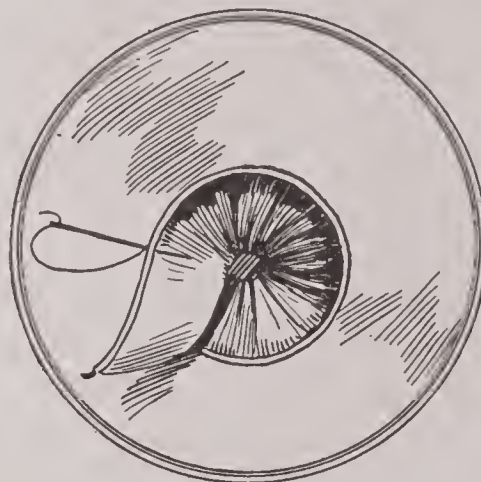
## Facings for Hat Brims

MANY a plain hat, too severe in style to be becoming to the wearer, may

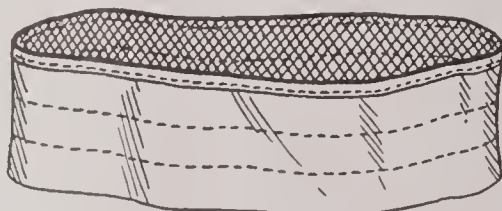
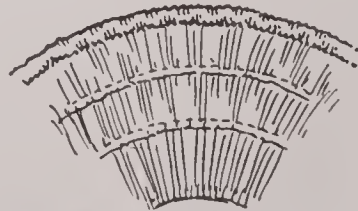
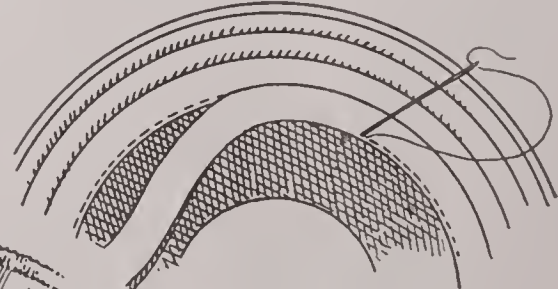
be made more suitable by putting in a soft lining on the under brim. A shirred facing of chiffon, georgette or thin silk is effective when in style and is very easily made. The quantity needed for this would be a strip of material a little over once-and-a-half the length of the outside measurement of the brim, so that there may be sufficient fullness at the outer edge of the brim as well as near the head-line. A little extra width must be allowed also as the shirrings draw the goods slightly and enough must be allowed for turning in at the head-line.

Folds for the brim, whether of

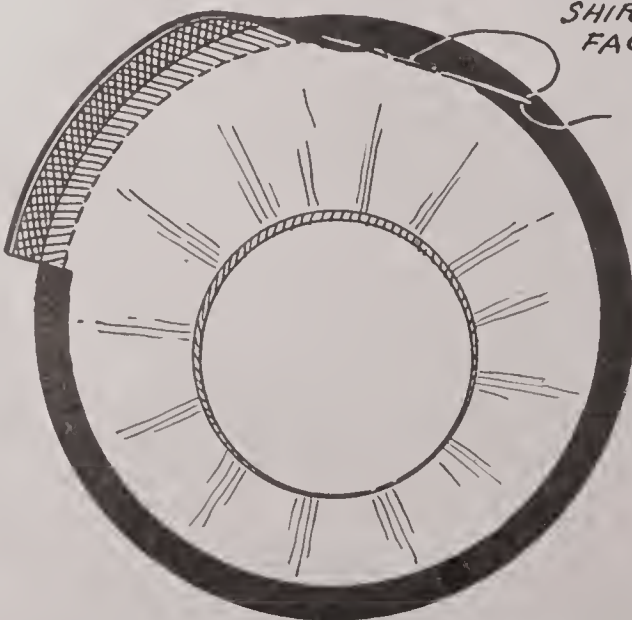
## LINING CROWN



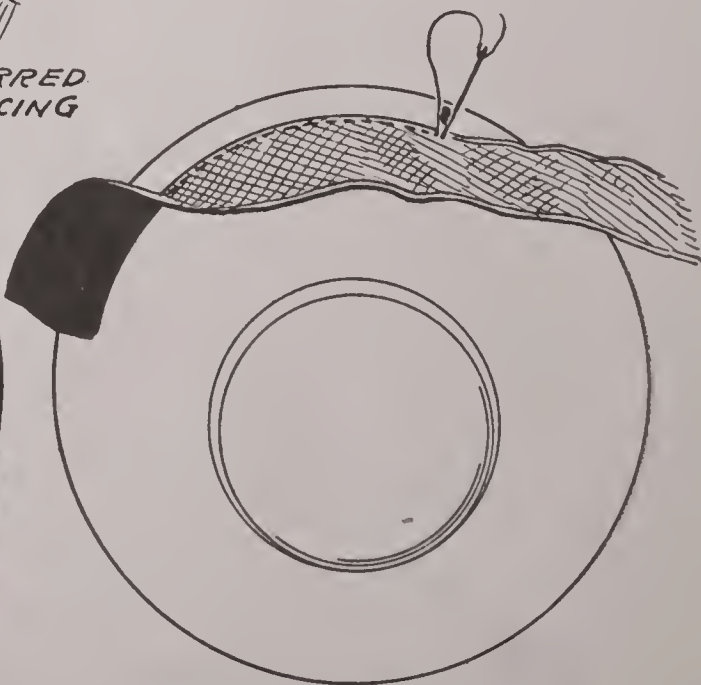
silk, chiffon or georgette, must be cut on the bias or they will not lie smoothly. The usual width is two inches, which makes a one inch fold when finished. Use the longest folds for the outer folds and place them to avoid any joinings near the front of the hat. Commence sewing on with the outer fold, arranging each fold separately, one overlapping the other and slightly stretching the outside of each fold as you sew. Hide the stitches as they are sewed if possible, and be sure the overlapping is sufficient to hide rough edges and stitches.

BIAS SILK READY  
FOR SHIRRINGSHIRRED  
FACING

BIAS BAND FACINGS



STITCHING TURNED BINDING



PLACING VELVET BINDING.

A lace brim facing must be cut as long as the outside measure of the brim. Pin the lace in place, laying the folds smoothly and all in the same direction towards the head-line before cutting the lace and sewing securely to the wires on the frame.

## Binding a Hat Brim

USE a bias length of velvet for brim binding, and if joining is necessary see that all seams are towards the back of the hat or where they will be covered by trimmings. Press seams. Stitch the binding on the outer side of the hat, sewing with short, close stitches, stretching it slightly as you sew. Turn the binding over the edge of the hat, turn in a seam and slip-stitch it down smoothly.

## Lace Hats

IN covering a hat with lace attention must be paid to having the pattern matched at all joinings, or the result will be a patched and amateurish one. In cutting lace for the brim a piece the length of the outside edge of the brim will be required, with an extra inch allowed for the joining of edges at the back of the hat. Pin the lace around the edge of the brim in the desired position (either with just a seam allowed or with the edge drooping slightly over) and draw taut around the base of the crown. The lace may either be fulled in evenly towards the center or by cutting out darts at even distances, the lace may be laid on flat. If darts are taken, mark them with pins while the lace is pinned on the brim; take off the lace and backstitch the darts on the wrong side, cutting away the extra lace, press open the seams and then pin the lace in place again before attempting to tack it on the frame. Where lace is laid over a wire frame, better have a couple of layers of thin net or malines between the lace and the frame to keep the effect from being too thin to give an air of richness to the fabric.

The lace for the crown must be carefully matched and fitted before being tacked in place and on the side band great care must be taken to keep the lace closely fitted as it will bulge if not properly drawn and tacked in place. When joining at the back of brim and side band let the pattern overlap, and then stitch through firmly.

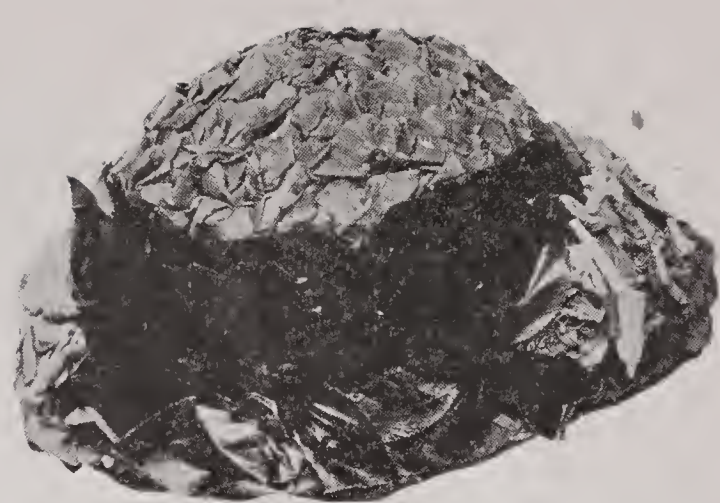




Hat Made from Crepe Paper Cut in 1/2-Inch Strip, Cutting the Length of Crepe. The Strips are Braided and Then Glued to a Buckram Frame. Hat Is Trimmed with Wreath of Berries Made from Sealing Wax.



Cut Crepe in 2-Inch Strips, Fold Strip Three Times and Braid. This Braid Is Then Sewed on Buckram Shape. For Around the Edge Cut Pieces 2 Inches Wide, Double and Sew to Rim. Pin Used for Trimming Made from Sealing Wax.



Hat Made from Crepe Paper Cut in 1 1/2-Inch Strips. The Strips are Braided and Glued to a Buckram Shape. Flowers Used to Trim Hat are Also Made from Crepe Paper.

### The Making of Wire Shapes

WIRE frame making needs considerable practice and for the amateur milliner the bought frame will prove more satisfactory. As a rule the construction of a buckram shape will be found easier to get firmly constructed than is the wire frame. But for those who care to attempt the making of wire frames we are giving the simplest directions to follow.

When making a wire frame it is a good plan to construct a paper shape pattern as was done for buckram hats. On this mark the places for the wires and work from this pattern being careful to follow all directions accurately.

Only one tool is really needed in wire shape making; a pair of wire nippers. The substitution of scissors in cutting wire ruins the scissors and seldom makes a good, clean cut of the wire. In using the nippers, place the wire between the cutters, give a quick, firm grip and the wire will be cut cleanly. To fasten one wire over the other, place the piece to be folded over the other on top and at right angles, with about a quarter inch extension beyond, which extension is caught hold of by the nippers and brought sharply over and right around once, pulled tightly and any extending end nipped off. Next, use the nippers as compressors, pressing the joined wire firmly close together.

This care is needed both to ensure the firmness of the joint and also to prevent any sharp point projecting and tearing materials when these are draped over the frame.

Although plain wire may be used in the construction of a frame, the wire usually used for millinery construction is covered with silk or cotton, the color chosen being one to match the body color of the covering material. The covered wire is not only less noticeable but also less likely to rust.

To tie wire, place one piece over the other in the desired position; hold firmly and place strong cotton or thin wire diagonally across the joining place, then change the ends of cotton or wire across one another and if cotton is employed, tie the ends securely; if wire is used for the fastening, twist tight.

Wire circles for the brim and side band are best made in one piece, as this keeps the hat firm. Besides the round wires at top and base of the side band and the outer edge of the brim, extra round wires should be laid between these if crown is high or brim wide, the extra wires adding firmness to the hat.

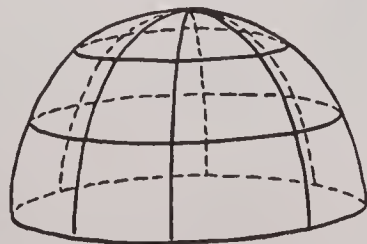
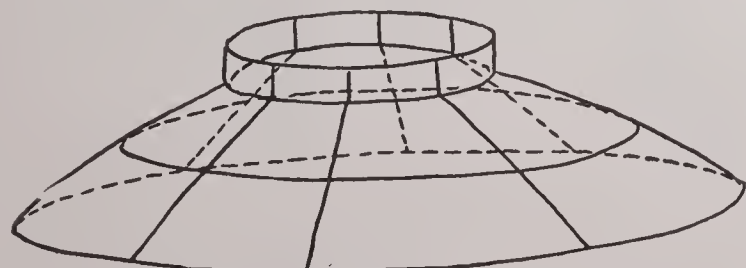
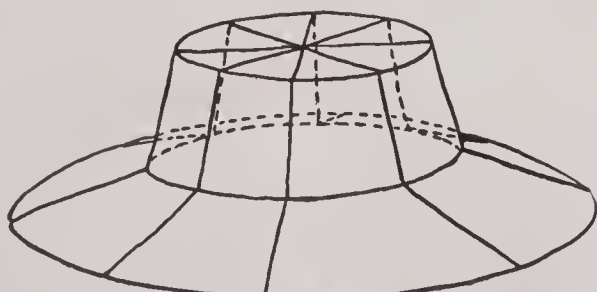
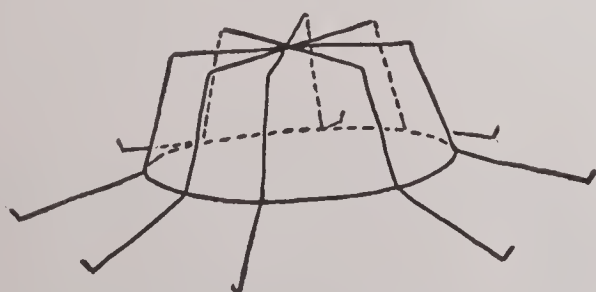
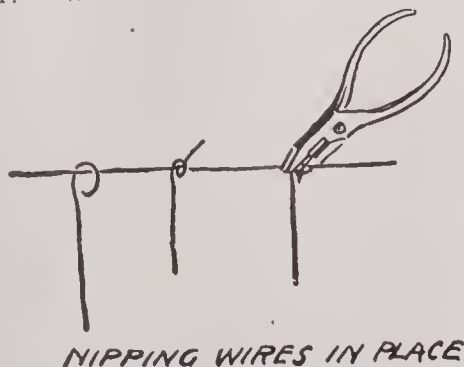
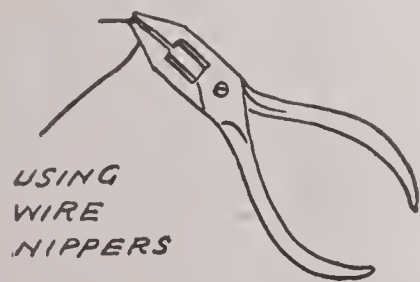
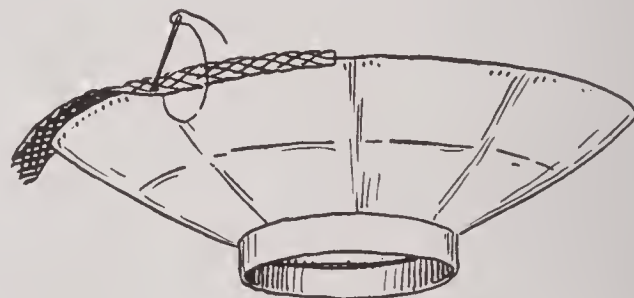
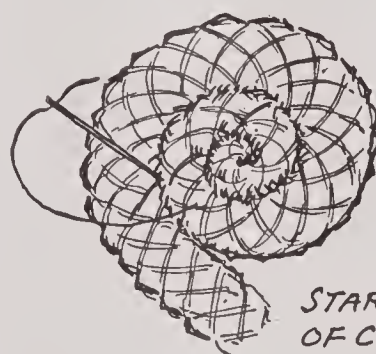
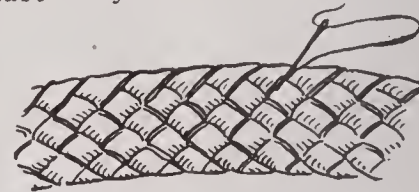
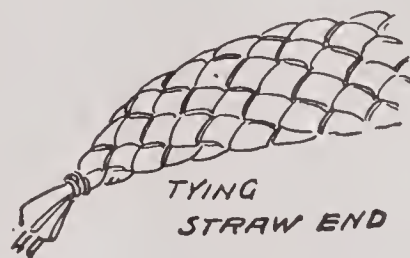
Cut your wires the exact lengths needed as indicated on your paper pattern, leaving just enough additional length for joinings, or fastening ends over each other. The large rounds should have an overlap of one-half inch and then be wired together firmly. The three principal support wires may be of heavier wire than the others, if de-

sired. Measure next the center front support wire which will be from the front of the brim to the base of the crown, allowing extra half inch for turnings. Bend upwards sharply, measure height of side band, bend again, measure across the crown, bend again, measure down side band, bend, measure to edge of back rim and bend once more, allowing another half inch for turning.

The side and diagonal support wires are measured by the same plan. A good plan is to fasten each

sired and also on the width of the braid, a much less quantity of wide braid sufficing to cover a shape than would be used in narrow width. The hat may be worked into shape without wire or buckram foundation, but the average amateur can work better over a shape.

Tie the tip so it will not ravel, then begin sewing round and round, easing with the left hand continually so the straw surface will lie flat. Held too tight, the center will soon peak. Work round until the desired size for top is made, then bend the plait in half to form a turn-over and ease very little so the turn is



wire into place as it is measured on, thus preventing misplacement of the wires. After all have been placed, go round the hat with your nippers and nip all ends of wire to the brim wiring.

Make all round wire joinings at the back of the hat. The extra round support wires are fastened on after the support wires are in place and fastened to brim, base and top of side band wires.

If a turned-up edge is to be constructed, this must be allowed for in measuring and cutting the wires and the support wires turned up sharply before being attached to the brim, the circumference wire of which is made smaller to allow the edge to curl. For a mushroom or drooping brim, the wires are bent downwards and the brim wire drawn in to form the drooping brim.

### Straw Work

STRAW braid may be bought by the yard or package and made into hats. The amount required depends both on the size of the hat de-

held. Keep on working around until the right depth has been reached. Both top and side may be worked over the frame or sewed together separately and then put over the wire.

The brim of the hat is bound with a turned-over edge of the straw, joined neatly at the back. Commence the next row at the same place and work round and round until it meets the crown. If one side of the crown is especially wide, put in gussets of the straw to fill. For a hat faced with the straw, work the under side in the same manner as the upper part of the brim.

### Paper Hats

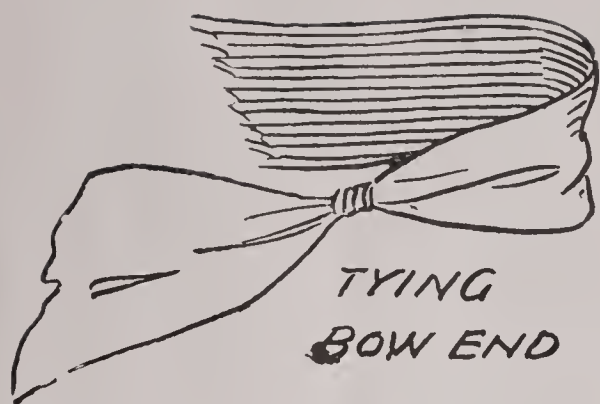
HERE'S a chance to eat your cake and have it too, for these attractive hats are really economical. Crepe paper made on frames bought in the bargain basement or in the ten cent shop is the covering for the three hats here depicted. The finished hat is given a coat of shellac to make it rain-proof.

The hat in the center in the illustration is made of crepe paper, cut in two-inch strips which are folded three times (lengthwise) and braided; the braid sewed on a buckram shape. A two-inch wide strip is cut for the edge, doubled and sewed to the rim before the braid is put on the raw edge.

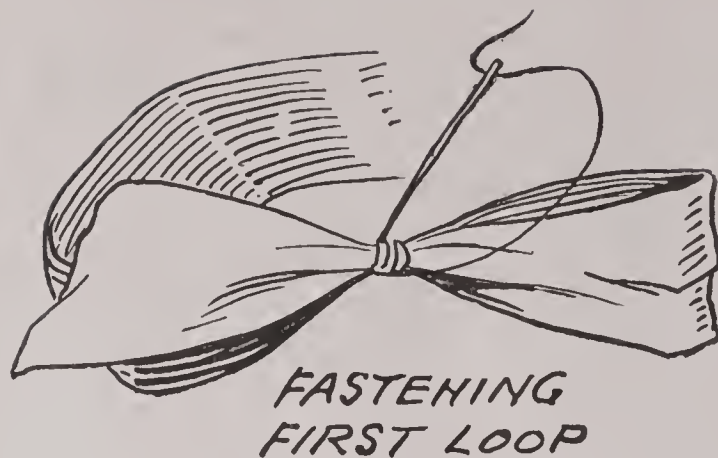
The natty little sailor shape on the left is covered with crepe strips, cut 1/2 inch wide, braided and then glued to the frame.

The dressy hat on the right is made from strips of the crepe paper cut 1 1/2 inches wide, loosely braided and glued to the buckram frame.

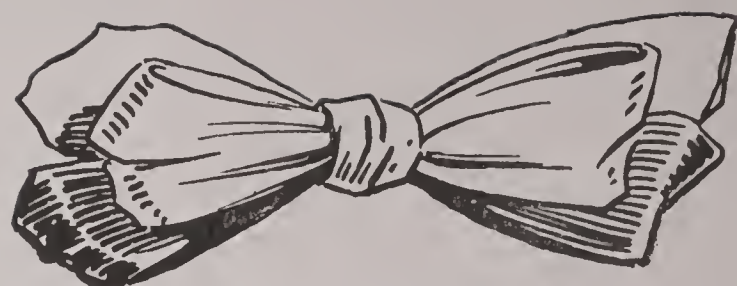




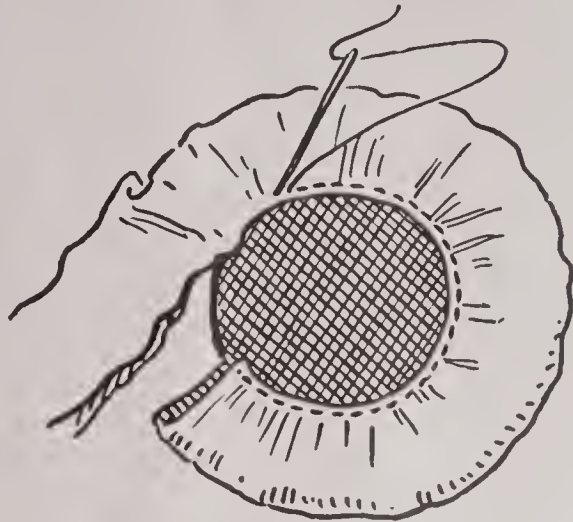
TYING  
BOW END



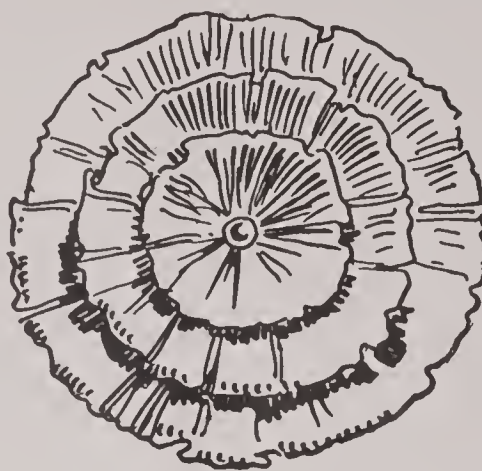
FASTENING  
FIRST LOOP



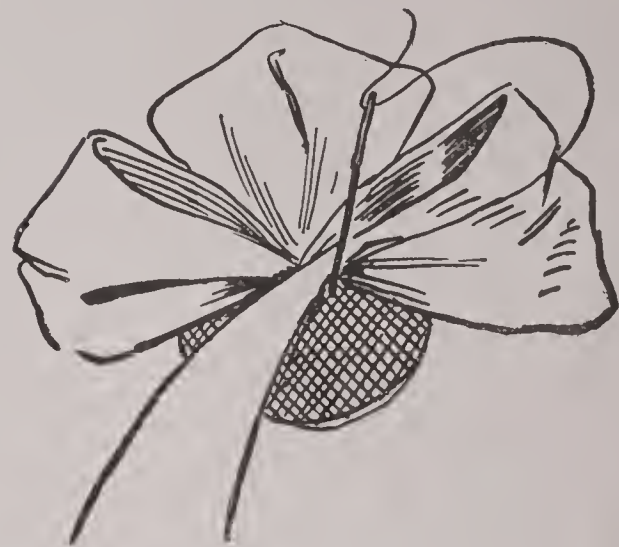
FINISHED  
BOW



STARTING ROSETTE  
ON FOUNDATION



FINISHED  
ROSETTE



MAKING RIBBON  
LOOP ROSETTE

BESIDES the ordinary basting and running stitches for fastening materials together, millinery work demands back-stitching for fastening materials together firmly. Two bits of velvet, for instance, would be back-stitched together if machine sewing were not used. To prevent raveling the over and over whipping stitch is used.

For invisible hemming, the slip-hem is employed, the needle catching the underfold and material below, but not going through the upper surface of the folded material. Similarly the slip-stitch is used for invisible joining of edges of materials, the needle catching together the inner folds of folded edges and not going through the outer surface of the fabric.

For making folds and pipings the catch-stitch is used, the material being folded over once and one stitch being taken under the fold and the next stitch taken on the wrong side of the material which forms the exposed surface below. The lace stitch is also employed for folds when these are over a buckram base.

For fastening wire to ribbon, buckram or other material, use a buttonhole stitch (also called wire stitch).

Two stitches especially are used in millinery. One of these is the loop or stab stitch, which is a very firm but loose stitch taken through the hat again and again to hold trimmings in place without fastening them too closely to the hat. The second special millinery stitch is the tie-stitch, which is a loop stitch with the needle run through a loop of itself on one side of the material, then brought back to the other side and drawn taut, making a firm knot of the tightened loop. This stitch is useful in holding in place flowers, a feather tip or other trimming that must be firmly but not closely held to the hat.

#### Making Bows and Rosettes

THE art of making bows and rosettes for hats is a bit more complicated than the mere tying of a bow for hair or dress adornment. The knotting of the material on itself is too clumsy and instead the loops are wound about with thread to keep them in position. Always use strong thread for bow making, and as each loop is formed wind the thread tightly about the base of the loop and then sew through to hold the bow in place when loops are all placed. Make the bow in one piece

if possible, and when pulling the loops out into shape keep the forefinger stretching the top in each loop. This will give it a better shape than if not held rigidly. If a bow is wired, sew the wire on the wrong side of the ribbon, down the middle making tiny stitches, blind ones if possible. For very wide ribbon loops the wire may be made in triangular form to hold the top of the loop out rigidly and the two ends of the wire be drawn together as is the ribbon in the center of the bow. The tie-over piece is separately cut and sewed on after the bow is otherwise all in shape and finished.

When ends are left with the diagonal cut, these ends should be wired along the under side of the long edge of the ribbon so the point will not curl, and the wire may either be cut off sharp or turned on itself

into a tiny loop. When the ribbon ends in a circular cut end make tiny diagonal cuts through the end at intervals of about an inch apart to keep the end from ravelling.

When bows are made of yard goods in silk or velvet, the material is cut on the bias and a wire run through the hemmed edges.

Rosettes are series of loops put together without the effect of being tied together in the center as a bow is, and they are frequently made by tying one loop after another and then pulled into shape, the base of the loops being held like a stem and fastened down. Large rosettes are better made on a stiff net or buckram background, sewing down each loop in place as made. Another form of rosette is made on the buckram base and sewed around and around, being pulled on evenly as

sewed, beginning with the outside row and working towards the center.

#### Dying and Curling Feathers

THE home milliner may dye light colors but for the dark blues and browns and for black, better have a professional feather dyer do the work if you want satisfactory results. The secret of the blacks is carefully guarded but the best method, employing log-wood, takes about five or six days.

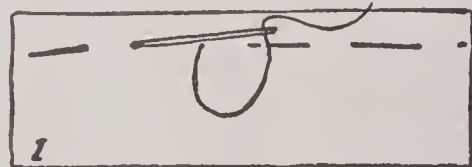
For lighter colors, get a good, commercial dye and use cold water with it. For darker colors the cold dye water must be gradually heated with the feathers immersed therein, but never brought to a boil.

The quill and end are first dyed, being given about twenty minutes before the flues are immersed, as the latter dye in two minutes. If the stem refuses to take the color, paint over afterwards with oil color. When the feather has been dyed, rinse thoroughly in warm water, pad or softly rub with a cloth until partially dry, lay on paper and cover with powdered, dry starch. After a few minutes, gently beat the starch out, shaking the feather lightly until the starch has all blown out and the flues are fluffy. Get all starch out before attempting to curl the feather.

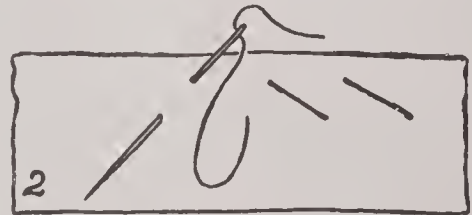
**Feather Curling:** Ostrich feathers may be washed in soap and water lather, shaken gently until dry and then steamed over the spout of a kettle and again shaken dry to make the flues come out fluffy. While the feather is still damp, pass the hand along the sides, pressing the flues into shape so they will dry in good order and also bend the tip inward to give a slightly curved effect to the stem. When curling, use a blunt knife, preferably the specially made curling knife with its curved inner edge. Begin curling from the base of the feather on the right side, work up to the tip and downwards on the other side. Take fifteen to twenty flues at a time, pass the edge of the knife under these from the stem outwards, pressing the flues on the knife by drawing the thumb along over the flue as the knife passes below. When near the outer edges of the flues hold these with the thumb and forefinger and draw the ends over the knife towards you, thus getting a tighter curl at the ends. Repeat a couple of times if not tightly enough curled.

After going all around the feather, pick up all stray flues and curl each into shape by itself.

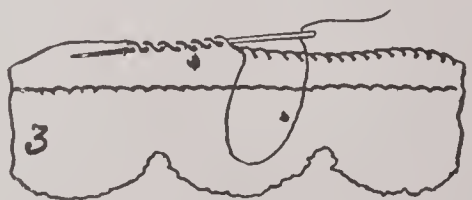
### Stitches Used in Millinery Work



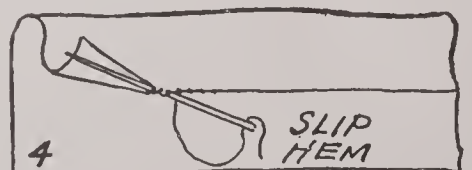
1 RUNNING STITCH



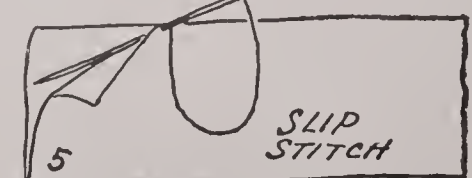
2 BASTING STITCH



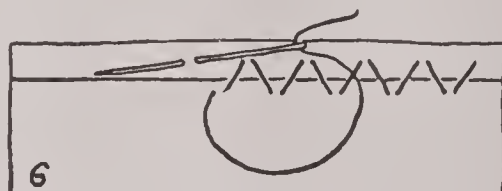
3 WHIP STITCH



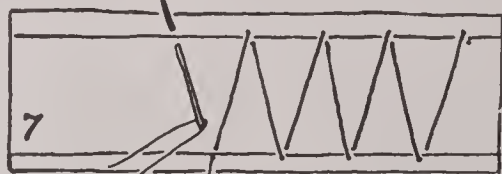
4 SLIP HEM



5 SLIP STITCH



6 CATCH STITCH



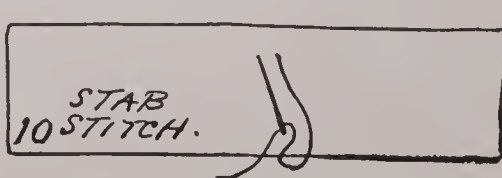
7 LACING STITCH



8 WIRE STITCH



9 TIE STITCH



10 STAB STITCH



**R**EMEMBER that styles change and for the women with limited purse a more satisfactory result can be obtained by having one new hat and wearing it constantly during the season, than by having many changes and then, alas, having many 'left-overs' for the following year. Even the shape and material used in the sailor hat—the nearest to a standard form—vary enough to mark the period of its manufacture. Wherefore buy cannily and let the hat be becoming and not too striking in color or style, lest you be showing your hat, rather than its effect about your face, to your friends and acquaintances.

One season satin is popular for between-season hats, another year, taffeta or other dull-finished silk is preferred. A stiff silk-like taffeta is apt to crack more quickly than the softer silks and in buying for home manufacture, choose rather a better grade, softer taffeta than a stiff piece of goods.

Every year sees new fabrics introduced and in a year or two these are again 'out,' so plan to use hats at once and do not get too many at any one time if you care to keep moderately within the range of current styles. Chiffon, tulle, lace, malines, georgette, organdie, silver or gold cloth, gingham and crash all are popular for hats of various sorts, dress or sports use, and all, in turn, are in for a season and out for a season. But when a material comes back into style, either shapes have changed or weaves are slightly different, and hats other than standard (conservative styles and materials) seldom look right after a couple of seasons. Fur hats are popular some winters and these appear either in small, close-fitting shapes or else the crown only is fur-covered, because the material is too bulky for wide brims. Fur bands on felt or velvet shapes are also popular, especially when the fur matches coat or coat trimmings, and duvetyne is a modern success on many hats where velvet was formerly used.

World history is reflected in hat styles and colors. Years ago, during the Napoleonic era, not only was a tricorne shape in style, fashioned after military lines, but very ugly, purplish reds called Solferino and Magneta, named after battles fought in those towns, were the vogue. During the Balkan wars we saw the brilliant and oft-times crude Bulgarian colors in use. The World War gave a military slant to all fashions and the seasons after the war saw the natural reaction in the popularity of fluffy, dainty materials. Even the use of trimmings has been influenced by history and had not the knights of old carried their swords in their right hands and so needed free sweep, the preference for trimmings being placed on the left side of a hat might not have come in fashion.

Flowers, feathers and ribbons are the standard hat trimmings but various imitation-jewel ornaments are popular at times and rather oriental painting on straws and delicate fabrics was popular a year or two ago. This past season or two has seen a decided popularity of hand-embroidery in silk, wool, yarn or metallic threads, worked directly on the hat fabric, and shellaced wings, glycerined ostrich feathers and coq wings all appear on the new models.

When a hat is put away for the season, unless it is in such shape that it can be worn as it stands, rip it apart, brush thoroughly and then run the hat itself (unless it is fur) through gasoline or benzine in order to remove all grease and dirt. Clean trimmings and wrap in tissue paper, and put a bit of gum camphor with gilt and silver trimmings that are liable to tarnish. The next season when you are ready to make over the old hats and see whether you need a new one, everything will be in shape for you to go to work at once.

## On Buying a Hat and Its Trimmings

Among the best known materials for summer hats are the expensive and excellent Milan braid and the Leghorns, and Tuscan straws, all of which wear for several seasons if properly handled. Chip, so popular at times, is not a true straw, being made from straw and easily broken if bent too much. Ramie and Yedda are fibres and Pyroxylin is an artificial silk made to imitate true horsehair and often sold for the latter. The true horsehair is a very light, flexible and durable material and very becoming to women who need semi-transparent effects for hats or the edges of brims. The true horsehair is not as stiff as the imitation, gives off the characteristic odor of burning hair if a match is put to it and will not break when damp as does the imitation article. Cellophane is similar to Pyroxylin, in closer weave.

Hemp, so popular at times is also a fibre and not a true straw but it works into many shapes, wears quite well and takes dye excellently. Raffia is also used not only for the hat itself but as a trimming.

Besides ostrich several other feathers are used in millinery although not all are stylish in any one season. Pigeon feathers are made into pads or bands, dyed various colors and sometimes used for covering entire toques; in other seasons they are used merely as bands around crowns or facings on turned-up brims.

Coq and hackle are both taken from the saddle of the barnyard cock and are the long, slender feathers in

the tail, and like ostrich, do not kill nor injure the bird in the taking.

The aigret is taken from the heron, but as only the feathers from the bird, and not those that are shed, are valuable, a strong feeling has grown against the use of these feathers since they come to the white egret only at the time she is caring for her young and killing her to obtain the crest of some forty feathers means leaving her brood to starve. As it is, the white egret, once so common from Jersey to Florida is now seldom seen.

A like arousing of public conscience has made the feathers of the bird of paradise almost disappear from the market, for the long, delicate feathers, curved like a question mark at the top, grow only at nesting time and the natives of New Guinea killed the mothers and left the baby birds to starve, that some woman might carry the plumes on her hat.

Gourah also comes from New Guinea and is plucked from the crown pigeon, while maribou is gathered from a stork found in India.

The wing feathers of vultures are used for making quills and as the bald-headed vulture is a bird of prey, little sorrow need be felt over his destruction. Treated with acid and glycerin, the other feathers of vultures are used, chiefly in aigrette effects.

Wild duck, guinea fowl and parrot plumage are used largely for pads, and basted or 'made' wings, their natural colorings being so bright and varied that dyeing is not necessary.

## Cleaning and Renovating

**S**EE that all fires are out in the house and work next an open door or window in using benzine or gasoline. Better yet, use these liquids outdoors for the presence of any quantity of either in a house will vitiate an insurance policy against fire, so dangerous are they considered.

**Removing Stains:** Never rub hard when using cleansers, rather sousing the articles up and down in the liquid so they are thoroughly rinsed. Rubbing may cause the inflammable liquid to burst into flame. If possible put the bowl or tub of gasoline inside a larger tub in which boiling hot water has been poured and in this way the gasoline is slightly warmed and works more thoroughly. After gasoline has been used rinse articles in a second, clean bath. Allow both amounts to stand and the dirt will settle so the top may be poured off and used again for a cleaning.

Grease and perspiration are removed from felt hats by gasoline. Soak the hat in the liquid if the stains are very bad but if slight, merely wet the soiled spot (after having thoroughly brushed out any dust adhering thereto) and sponge lightly until the stain has gone. To prevent rings, rub slightly beyond the wet space as the hat dries.

Egg, milk and blood stains can usually be brushed off felt hats but if the brushing does not remove all traces, use cold water and ammonia and then use the dull side of a knife, rubbing with the nap of the felt and the stain will usually lift off. Rinse with clean water.

Paint and varnish and tar stains can be removed by soaking for ten minutes in turpentine, then sponge with wood alcohol and dry.

Fruit, wine and coffee stains may be taken out by brushing in the same direction as the nap lies with a 5 per cent solution of peroxide of hydrogen.

Ink, dye and rust are best removed by a 10 per cent solution of cyanide

of potassium (remember this is very poisonous and be careful in its use).

Candy and syrup stains may be removed from felt by warm water.

Grass stains will disappear if rubbed with ether.

Velour and beaver hats need from 8 to 24 hours soaking in gasoline to clean and then should be gently brushed while held in warm gasoline rinse water. After drying rub against the nap to raise it again.

**Freshening Hats:** Many hats lose their shape through much wear or by being caught in a shower, but can be ironed back into form. Brush thoroughly first and, if necessary, clean with a little benzine or water. If benzine is used in cleaning be sure the hat is thoroughly dry and the benzine quite evaporated before applying the iron. Lay the hat face downwards, the crown lying beyond the edge of the ironing board and the brim wrong side up on the board. Iron with a dampened cloth between the hat and iron and press until the cloth is quite dry. To iron the crown, keep the brim on the outside of the board and rotate so that the side of the crown rolls along the board and can be pressed from the inside. Turn the hat upside down on the board and use a small iron to press inside the top of the crown.

**Stiffen felt hats** by melting one ounce of gum tragacanth in two quarts of warm water, strain through sieve, crushing any lumps through until a liquid about the consistency of molasses is obtained. Rub this into the felt, dry and iron and then rub up the felt until the shine disappears, using either a medium brush or fine emery paper, rubbing with the nap always.

**Cleaning White Straw or Leghorn:** Soap and water on a fairly stiff brush will clean straws. If discolored, use a mixture of one part of oxalic acid to twelve of boiling water, then wash off thoroughly with clear water. A paste of sulphur and water should be allowed to

dry on a leghorn or Panama hat after the soap and water washing. When dry, brush off the paste and put on a brushing of white of egg if a gloss finish is desired or a thin coat of white shellac is effective for adding high gloss and stiffness at the same time. Iron into shape after cleaning hats. Frequently the ironing will be unnecessary if the hat has the crown carefully stuffed into shape with wadding of tissue paper or soft toweling and then brim held on a flat surface during the drying process.

Felt hats may be cleaned with ammonia or benzine, the former not to be used on blue tints. White felt may be cleaned by applying a paste of magnesia and water, allowing this to dry on thoroughly and then brushing off. Hot bran is effective for cleaning grey felt.

When pressing felt hats use a damp cloth between the fabric and iron; then, when dry, pull away the cloth quickly so that by this motion the nap on the felt is raised.

**Dyeing:** Felt and fabric hats may be dyed by brushing with a mixture of oil paint diluted in benzine or with prepared dyes. For straws there are now several brands of dye on the market, and these need merely be brushed on to make a faded or soiled hat look like new. Be sure to lay your hat on a flat surface to dry so that the dampness in the dye will not get the hat out of shape.

**Cleaning Black Lace:** Black lace may be cleaned by dipping in equal parts of alcohol and water, or steeped in cold tea. If stiffening be desired, dip in a very thin solution of gum-arabic water and iron dry, keeping the lace between sheets of tissue paper when pressing. For lace that has grown rusty, clean in bluing water, adding a teaspoonful of gum arabic to this solution for cleaning and stiffening in one process.

**White Lace:** Make a good soap lather and let the lace soak in this for at least half an hour, rub between the hands to remove all dirt spots, rinse in clean suds, then in hot, clear water, and lastly in cold water. Add a little bluing to the last rinse water if the lace seems yellowish. Stiffen with cold starch or use the water in which rice has been cooked for a more delicate stiffening. To press, roll the lace tightly around a bottle and allow to dry, then iron lightly on the wrong side. Or place face downward on several thicknesses of flannel and press while damp. Press very hard and after finishing go over each scallop and pull into shape with the finger tips. Many of the finer laces are stretched over flannel layers and pinned down so that all scallops and points dry in shape, then ironed on the wrong side when quite dry; but no matter how lace is dried the final pulling into shape should be done by the fingers.

To retain creamy color on old lace, let the final rinsing be in milk instead of water, and if a creamy shade is desired on white lace use cold tea or cold coffee or, for more permanent results, use a dye soap.

For dry cleaning use layers of magnesia between layers of lace and fold all together in tissue paper for several hours, then shake out the magnesia. Borax may be used instead of magnesia, but the former will rot the lace if any particles cling after shaking out.

Always lay tissue paper or a cloth between fine lace and your iron when pressing, lest the material be scorched.

Gold lace may be cleaned with finely powdered ammonia and silver lace cleans in powdered magnesia.

Crepe should be steamed when in need of freshening and then laid flat to dry.

**Ribbon Freshening:** Ribbons may be cleaned in alcohol and water or in benzine. Sponge off any spots but do not squeeze ribbons lest the creases become too deep to press out



Five Distinctive Types  
of Headdress worn  
by Women in Amer-  
ican History—

Gainsborough  
Type  
1778 -

Puritan  
Cap  
1620 -

Model Hat  
1921 -

Shaker  
Hood  
1857 -

Dress  
Hat  
1864 -

**Ironing Ribbon** is a reverse process, for instead of moving your iron over the fabric, the ribbon, covered with tissue paper, is drawn along under an iron held firmly to the board. This process is repeated until the ribbon is smooth. Never iron any material that has been cleaned in benzine or gasoline until thoroughly dried. Non-inflammable cleansers are now on the market and obviate the dangers run by using gasoline or benzine. Velvet ribbons should be cleansed with ammonia and water and while damp run under the iron, pile side under, so that the steam will go through the satin surface next the iron. Or, if the

ribbon is held firm, the iron may be run over the satin side of the velvet ribbon.

**Velvet** is best cleansed by brushing, then sponging on the wrong side with ammonia and water, to which a little gum-arabic has been added. Two persons are required for proper ironing, as one should hold the fabric away from any surface while the other rubs the iron on the wrong side, thus pressing the under surface and raising the velvet pile by the steam forced through the goods. If one person must handle the goods, set your iron on end, point up, and rub the under side of the velvet taut across the hot

surface.

**Care of Millinery:** Hats should always be carefully handled and kept clean, since the hat may make or mar a costume. Keep hats in boxes or dust-proof closets, lay flat on a surface instead of hanging on a hook and, above all, always dust a hat with a soft brush before putting it away. A piece of velvet may be used for brushing rather than a stiff brush, which mars the surface of fine straws and fabrics.

For a hat with a brim so delicate that it can be marred easily, buy or make a hat-stand. If none is available, make a stand by rolling a piece of stiff paper about ten

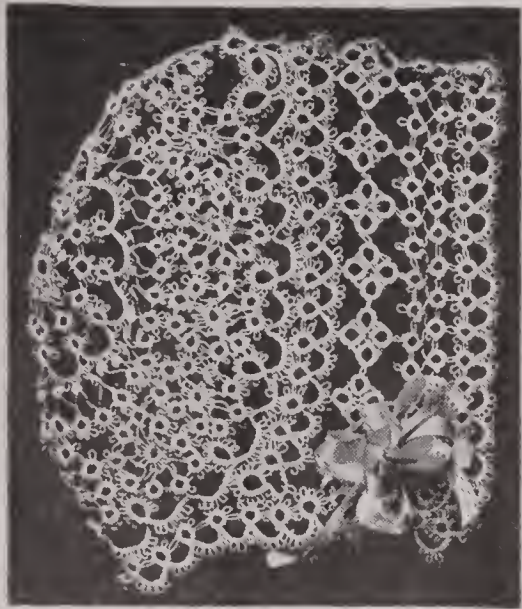
inches wide to fit inside the crown and hold the hat high enough to keep the brim off the surface of box or shelf. Always have clean tissue paper under and over your good hats when laid away.

In storing a hat for any length of time, take off all soiled trimmings and feathers and clean before putting away.

**Flowers** may be freshened by re-tinting, using a solution of the desired color oil paint in benzine or gasoline. Pinks usually fade quickly and these can be successfully tinted by applying a rouge stick. In dyeing flowers either paint with a brush or dip the flowers.



# Hats and Bonnets for Children



ALL little babies want is comfort, but as a child grows older a consciousness of clothes develops and many a child is made intensely unhappy by being dressed differently from the other children in the neighborhood. Not merely being more shabbily dressed affects the child, for many a youngster feels uncomfortably conspicuous if better dressed than the others. Many a mother in a desire to give her children possessions that she herself lacked in youth, overdresses her children who, nine times out of ten, would rather not be so dressed. The tenth time, the child revels in being "better" than the neighbors, a state of mind conducive neither to the child's popularity in the neighborhood nor to the development of the best in his own character. Wherefore a child is best dressed when costumed in the best and quietest style worn by his companions.

Children's clothing should always be simple, fineness rather than showiness being the keynote in choosing styles for them. For the very little baby the close-fitting cap of lace or fine, embroidered batiste, both silk lined, make satisfactory head coverings. These are washable and can be kept immaculate, while fancy, ruffled lace and ribbon-trimmed caps get mussed and unattractive after a very short period of wearing. When the baby is old enough to sit up and get about a bit the ribbon trimmings last longer, although most women now have cap strings and bows fastened on with safety pins and do not sew them to the cap. This means a great saving in time when getting the cap ready for the laundry and again after washing, when the trimmings are to be put on again.

The Dutch cap shape is good style for the child who is running around and makes up well in warmer materials for winter wear as well as in the embroidery here shown.

When children reach the hat-wearing age the two standard styles and those most universally becoming are the sailor with upturned brim and the same round crown (a trifle higher in the side-band, perhaps) and with the brim down turned, mushroom style, making almost a poke-bonnet effect. While the models here shown are for winter wear, they appear also in summer straws and the turned down brim would make up very attractively in organdie for summer wear. The styles vary little from year to year, the placing of the ribbon trimming be-

ing changed a bit from season to season for variety's sake.

Beaver is a favorite materials for children's winter hats and looks particularly well in the broad sailor brim. The other hat is a shape in pale tan felt, trimmed and faced with a darker shade of the tan.

Flowing feathers, jeweled ornaments, bright satins and evening shades in velvets do not belong in children's millinery, the effect produced being less one of gorgeousness than that of a rather tawdry masquerade. Often the children so dressed look like miniature imitations of grown folk and all the natural attractiveness of delicate skin and perfect coloring are spoiled by the glittering hat trimmings. And when these over-decorated head-dresses begin to grow shabby, the effect is worse than ever. Keep the youngsters in children's clothes if you would keep them attractive.

## Description of Caps for Little Tots

The full bonnet here illustrated, is made of 14 inches of Swiss embroidery. Of this cut a 3-inch circle for the back, the 4 small tucks, just



(c) U. & U.

Bonnet Shape Suitable for a Little Girl

back of the embroidery help to stiffen the band. Gather the straight piece of lawn to the circle and also to the band. Long loops of thread, hold the circle and band together, allowing the lawn to puff full between. When laundered these stitches are cut and then renewed after ironing. The lower edge of the bonnet and ties are scalloped.

More dressy and of course, requiring more handwork, is the all lace tatted Baby Stewart Cap. This is made of No. 50 Cordonnet crochet cotton, starting at the center back.

**1st row:** r, \* 2 d s, 1 long p, repeat \*, until you have 12 p, close, forming the center loop.

**2nd row:** leave a length of thread, \* r, 3 d s, join top of center loop, 3 d s, close, forming small loop, leave a longer length of thread, r, 3 d s, \*\* 1 p, 2 d s, repeat \*\*, 3

times, 1 p, 3 d s, close, forming large loop, leave the same length of thread, repeat \*, joining the small loops to long p of center loop and the large loops by first p to the large loop before, forming 12 of each. Join, break thread.

**3rd row:** \* r, 3 d s, 1 p, 2 d s, 1 p, 2 d s, join to center p of large loop, 2 d s, 1 p, 2 d s, 1 p, 3 d s, close; ch, 4 d s, \*\* 1 p, 2 d s, repeat \*\*, 5 times, 1 p, 4 d s, repeat \* for this row.

**4th row:** repeat 2nd row, making 3 small loops to each ch. This completes the back of the cap.

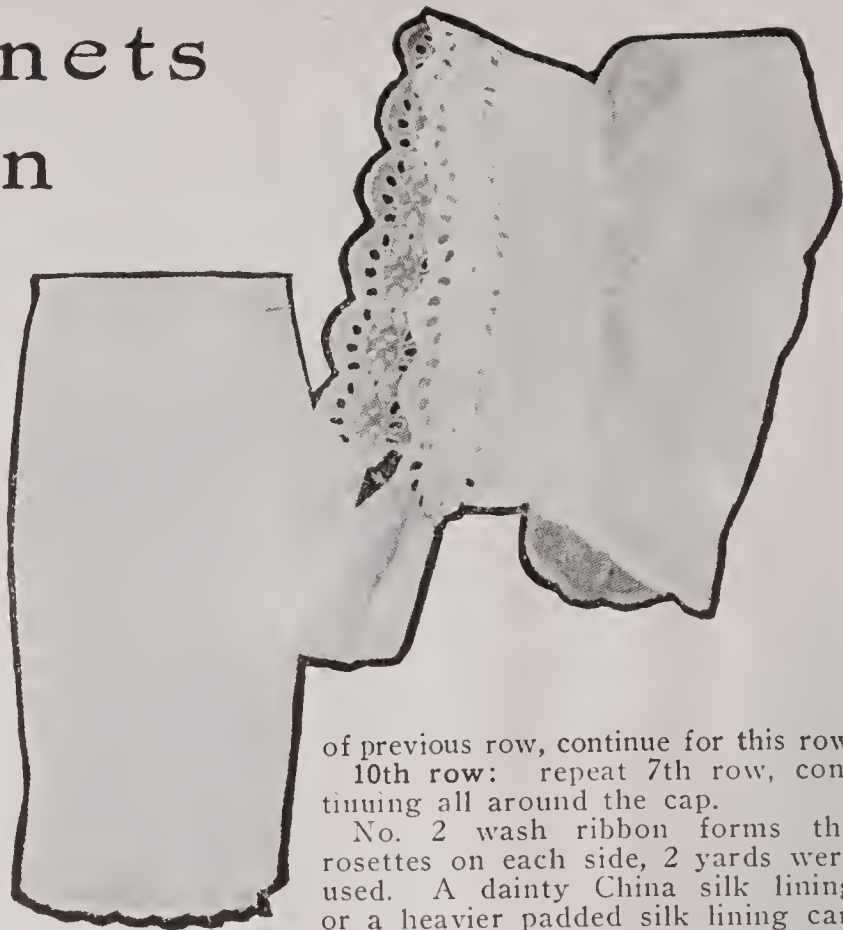
**5th row:** r, \* 2 d s, 1 p, repeat \*, until you have 9 p, 2 d s, close, knot the thread into p, leave a length of thread, r, 3 d s, \* 1 p, 2 d s, repeat \* 3 times, 1 p, 3 d s, close, leave the same length of thread, and continue making 1 loop for each p, until you have 7 loops, joining each loop to corresponding p of loop before, then on the next 2 loops, join by 2 p to 2 p of 4th row, completing the medallion. On the next medallion join to first medallion and also to 4th row, skipping one loop of 4th row.

**6th row:** r, \* 2 d s, 1 p, repeat \* twice, 2 d s, join the 4th p of loop of medallion, \* 2 d s, 1 p, repeat \* twice, 2 d s, join to 1st p of next medallion, \* 2 d s, 1 p, repeat \* twice, 2 d s, close, ch, 4 d s, \* 1 p, 2 d s, repeat \* 4 times, 1 p, 4 d s, join to center p of next loop of same medallion, ch 4 d s, \* 1 p, 2 d s, repeat \* 4 times, 1 p, 4 d s, repeat from the start for this row.

**7th row:** r, \* 2 d s, 1 p, repeat \* 5 times, 2 d s, join to 2nd p of ch before large loop, \* 2 d s, 1 p, repeat \* 5 times, 5 d s, close, \* ch, \*\* 2 d s, 1 p, repeat \*\* 4 times, 3 d s, r, 2 d s, 1 p, 2 d s, join to 2nd p of loop just completed, 2 d s, 1 p, 2 d s, join to 3rd p of ch of previous row, 2 d s, 1 p, 2 d s, 1 p, 2 d s, close, repeat \*, joining the loops to each other and \* to the ch of 6th row, making 2 loops to the first ch, 1 loop to the second ch, repeat \*, omitting 4 chs, across the back of the neck, finish with a large loop same as first loop of this row.

**8th row:** \* r, 5 d s, 1 p, 5 d s, join to p of 2nd ch, of 7th row, 5 d s, 1 p, 5 d s, close, \*\* r, 5 d s, join to p of loop just completed, 5 d s, 1 p, 5 d s, 1 p, 5 d s, close, repeat \*\* twice, join at the center, break thread, skip 1 ch of previous row, repeat \* for this row.

**9th row:** \* r, \*\* 4 d s, 1 p, repeat \*\* twice, 4 d s, close, leave a length of thread, repeat \*, twice, joining the loops together, then on the next loop, join to p of diamond



of previous row, continue for this row, **10th row:** repeat 7th row, continuing all around the cap.

No. 2 wash ribbon forms the rosettes on each side, 2 yards were used. A dainty China silk lining or a heavier padded silk lining can be inserted inside for cooler weather.

Both ribbon and washable tie strings and bows are now made separate and fastened on the caps with small safety pins as the ties grow crushed and soiled looking before the rest of the cap is shabby and by being able to utilize two pair of strings the cap may be used for a far longer period without washing. Then ribbons, of course, must be kept from the wash as long as possible, as they never have the same freshness after being in the laundry. Many women receive little sets of silver or gold safety pins as gifts for the baby and these are better than ordinary pins in fastening on cap strings and bows. But the trouble with silver is that perspiration tarnishes it and they must be kept polished or else have them gilded. Any jeweler can have a coat of gold put over silver pins at a very small expense.

If the caps grow greyish or yellowed, use the colored dye soaps and tint the caps a delicate pink or blue and this will freshen them for some time to come. When the color fades, another application of the soap will restore the tint.

The old-fashioned stocking cap is useful for both boys and girls in cold weather since it never loses its shape, is easily donned and does not blow off in windy weather. For some years this style of cap was out of style, but we are seeing it used again in extremely cold weather, especially in northern cities.



(c) U. & U.

Broad-Brimmed Sailor Shape for Small Child



# What to Wear and How to Wear It

By FRANCES DRAKE



(c) I. F. S.  
1920-21  
Cloak Style

THE art of good dressing lies in choosing garments both becoming to the wearer and suitable for the occasions on which they are worn. Our first thought in looking at a new garment is usually in relation to general appearance. And appearance comprises so many other items:—becomingness, fit, suitability and general effect of line and color. One of the serious mistakes a woman makes in selecting a costume is to make her decision without due consideration of the use to which the new garment will be put and also whether, quite aside from the beauty of the costume in itself, it will enhance the appearance of the wearer. Material must also be taken into account since women who, for instance, cannot wear black when that color is used on a heavy woolen goods may be most attractive in black chiffon or crepe. Extremes of style may be enjoyed by women who can change their wardrobe continually but the average woman whose more expensive garments must be worn for more than one season should avoid both style and material of very pronounced type.

Many a costume, lovely in itself, fails to produce the effect desired merely because the purchaser has not taken the personal equation into consideration. In choosing a garment be sure that it suits the person by whom it is to be worn. The stout, short figure needs long lines, the over-tall, slender woman requires styles calculated to increase

apparent breadth. Too often we see a stout woman wearing a gown with large pattern, decided plaid or cross draperies, thus accentuating her width, merely because she saw a similar garment attractively displayed on a tall, slender model. No matter how popular a style may be, never adopt it unless in is becoming to your particular build and coloring.

Simple designs are best for the home dressmaker and a pattern should be used that is easily followed. While simple designs often suggest expensive materials for their development, such designs need a minimum of yardage and are therefore economical in the end. Moreover garments made of good materials will retain their shape longer than clothing made of poor goods and thus obviate the wear and tear of frequent pressing.

For very tall, slight people the design should be one to suggest roundness. Soft, full blouses, full skirts, draperies, flounces and bands applied across skirt and waist; and materials heavy enough to add bulk are suitable.

Loose, easy-fitting garments with straight, unbroken lines and a none too decided accentuation of the waist line will improve the appearance of the stout woman. No lines should carry directly across the figure and if blouse and separate skirt are worn, these should be of approximately the same shades so no decided break in the line will be noticeable. A surplice waist, bodice adjusted to fall over the skirt and soft, loose draped girdles with long, hanging ends, help increase apparent height. The stout woman should choose soft, non-lustrous materials, for the stiff, glittering fabrics so effective on her tall sister, are not becoming to her. Plaids and large figures are out of the question, but narrow stripes, running lengthwise, and lengthwise draperies or flat-sewed, group tucks, are becoming. Brilliant colors should be avoided as they make the lines of the figure stand out sharply. Greys make a stout figure look stouter, but taupes, dark blues and plum shades are effective and give a variation from the somber black so many stout women affect.

## Choice of Color

COLORS should be chosen in relation to the eyes, complexion and hair as well as of the figure. As a general rule we find that women with fresh, clear coloring have a wider range of colors from which to choose than have their paler or sallow sisters. The woman who must needs be limited in her wardrobe will get better results if she chooses one color for a season so that hats, wraps, hose and gowns will all harmonize, since a coat, accessories and hat for each differently colored gown is beyond the purse of the average woman. Dark blue is a universally becoming color; many types can wear brown and cream shades, and taupe is most attractive for the elderly woman. Bright reds, greens, yellows and medium light shades of blue look better on the youthful, slender figure than on the average woman past middle age, and nothing makes a woman look older than being dressed in costumes of too youthful cut and too vivid color. The neutral tones, soft pastel shades, soften the complexion and while

they are attractive on the young girl, are almost essential for the elderly woman who does not wish the signs of age accentuated. For the same reason that an older woman chooses soft colors she should use soft materials and when in fashion, nothing is so becoming as white or creamy lace near the throat line.

When bright shades are used as trimming they should be placed near the face, rather than on the hem of the skirt or accentuating the belt line. Harmony is rather to be sought than contrast and as a rule better effect can be obtained through the use of different tones of one color than by the use of sharply contrasting colors.

We all appreciate that a gown must fit well to look well, but some of us fail to realize the important part that finish and decoration have in the effect a gown produces. Just as the general lines of an artistically designed building make the chief appeal to the eye, and the architectural decorations are merely an emphasizing of the effect of the building as a whole, so must properly applied decorations be a part of the frock and not call undue attention to themselves. Overtrimming usually spoils the lines of a garment and gives an impression of fussiness rather than of richness.

## Dress for Various Occasions

AS styles change from year to year only the most general statements can be made on appropriate dress for any specified occasion. A few years ago a wedding dress had to have a high collar, long sleeves and sweep the floor and while ball gown style is not even now in vogue, the wedding gown with short sleeves, skirt far from the ground and the throat cut low as any afternoon gown, is proper.

Theoretically, a man wears full dress to any function after six o'clock at night, if ladies are invited, but many dinners, theater parties and after-theater suppers are now conducted informally permitting the "tired business man" to come in his business suit. This is certainly not objectionable were the women of the party dressed to harmonize, but instead of wearing attractive afternoon clothes, many women appear in full dress, looking, by comparison, far more out of place than the men of the group.

In the street, elaborate dress is always in poor taste, and the woman who wears gorgeous clothing on the street should have her limousine in which to wear it. Women of unquestioned social position wear inconspicuous clothing when shopping or in any promiscuous crowd. They appear in simple tailored suits, hats of moderate size, walking shoes with sensible heels. In the afternoon a light gown may be worn under a long coat, or a tailored suit, the jacket covering the fancy waist. Such costume is proper for concert, matinee or reception and with dressy shoes and white gloves complete an appropriate garb. Costume for church should be simple and quiet as for shopping. Jewels, except a simple brooch and perhaps a ring or two are never in place in the daytime, except at very formal receptions where appropriate costume is worn and covered when on the street.

At a daytime reception the hos-



Violet Heming  
in Draped  
Costume

tes and assistants wear gowns cut moderately at the neck and guests wear street costumes of cloth.

Full dress means low neck and short sleeves or sleeveless gowns and is worn at balls, opera, dinners and other formal evening entertainments. The average American woman does not wear full dress to the opera or theater unless she is seated in a box or is one of a party who all come in full dress from a dinner, or expect to go on to other functions afterward, in which case her shoulders are usually covered with a scarf of thin material like malines or chiffon while in theater.

A man wears a plain business suit, cut according to the prevailing fashion for his working hours, and is modest as to colors in shirts and ties, hats, socks and handkerchiefs. Nothing so quickly betrays a man's lack of "costume sense" as a weakness for brilliant hosiery, over-brilliantly polished shoes or vivid waistcoat.

When a man sheds his coat for sports he must wear suspenders that fasten underneath his shirt and not the visible variety. Since these suspenders have come into vogue and men wear belts with them on very hot days many men do not wear their coats to table, but while the habit has the sanction of custom in many places, strict etiquette demands a coat of some sort (black habitui or natural color pongee are very thin) and a coatless man must not seat himself at table when strangers are present without obtaining their permission. Many hotels do not permit men in the general dining rooms without their coats being worn.

A man assumes evening dress on the same occasions that the women of his party wear full dress and there is a conspicuous absence of jewelry from his costume except his dull gold, pearl, or white enamel shirt studs, dull gold sleeve links and perhaps his watch fob.

The dinner jacket or Tuxedo is worn only at informal dinners, at stag dinners, or at theater when not with a theater party including ladies.



## Testing Textile Fibers

**T**EXTILE study, while interesting in itself, has also a most practical side, for a little knowledge of materials helps the shopper in making economical selection and teaches her to see the difference between apparent bargains and real ones. Every one knows that woolen garments shrink more than cotton when washed, that silks sometimes fall into holes and that linens may be filled with sizing or starch, making them seem very fine when bought, only to wash out and leave a poor, loosely woven fabric after the first laundering.

The cost of materials has risen so rapidly of late that it behooves the purchaser to know materials and values, for while many incomes have risen, few have done so in proportion to the increased expenses. Wise spending does not mean going without what we need and can afford legitimately, but it *does* mean deciding definitely what we really want and then having a true knowledge of values so that we may gain the maximum of satisfaction and service from our purchases.

One of the first considerations in purchasing clothing is in choice of materials. We select woolens for warmth, silks for comfort and artistic effect and cottons and linen because they are cool and easily laundered. Each of these materials is different because of a difference in the fibres composing them, but all alike undergo treatment during the course of their manufacture that may change their character or weaken their strength, and since we have no standardization of quality, a purchaser is constrained to make her individual

All wool goods can be tested by pulling a few of the fibers apart. The wool will curl up and become messy in the hand. Another method is to untwist threads of both warp and weft, separate them carefully and apply a match to each in turn. If there are any cotton strands, they will burn down steadily, but the singed fibers of wool will curl and give forth that peculiar odor of animal fibers, something like when you scorch your hair with an overheated curling iron.

Wool burns with an unsteady blue flame and leaves a ball of ash on the end of the fiber.

### Choice of Silks

**T**HE most perfect and most beautiful of all fibers is the fiber wound about the cocoon of the silk worm. A single fiber may measure as much as 4,000 feet in length without scale, blemish or joint to mar the surface. Silk fiber has a remarkable power of absorbing metallic salts, a process known as "loading" or "weighting" the silk. Practically all silk is weighted in order to give it increased body, but too much weighting makes the silk brittle and destroys much of the wearing quality. That is why some of the less expensive stiff silks break or cut in the creases and folded edges. Salt also has a bad effect on weighted silks, weakening the fiber to a marked degree. A silk dress may be ruined by

ton lace are woven of sea island cotton which has a fairly long fiber, but ordinary cotton goods is made from cotton having fibers an average length of one inch. Cotton goods wears well, dyes and launders easily. For house dresses, summer gowns, children's clothing and underwear, cotton is our chief reliance. Muslins, cambric and cotton batistes are useful for underwear; calicoes, ginghams and lawns and cotton crepes are popular for house and morning dresses, while the Swisses, cotton voiles and organdies are popular for summer afternoon frocks. Corduroy is a thick cotton pile material, ribbed on the surface and used for heavier wear than is usual with most cotton materials. The last few years have brought khaki into prominence for both men's and women's garments, and in many instances this material is taking the place that galatea once held for making outing suits and children's play suits.

Mercerizing is a comparatively new process whereby cotton threads are given a luster much like that of silk. Mercerized fabrics wear well and soil less quickly than ordinary cotton goods, the polished surface rejecting the dirt.

In spite of the fact of the abundance of raw material, cotton is frequently adulterated, inferior qualities being made to appear of good grade by being sized with gums, china clay or ordinary starch. An imitation of mercerized cotton or linen is made by

gray ash. The odor is akin to that of burning wood or paper. Strength may be tested by placing the ends of your thumbs together while holding the material between them and the first fingers; pull on the warp threads (lengthwise) and then on the woof (crosswise) to see how much they will stand.

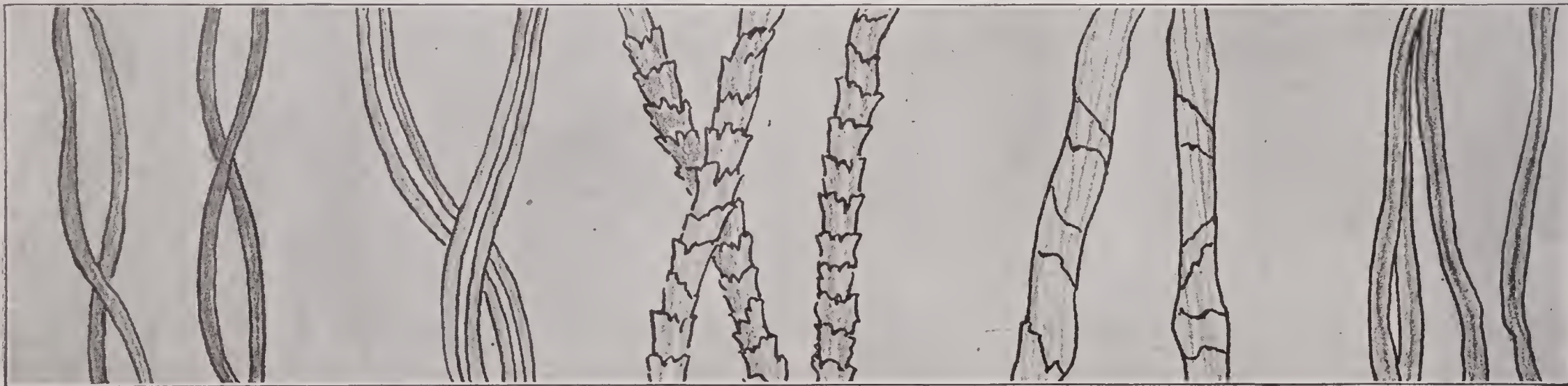
### Linens

**L**INEN is one of the oldest textiles and for many years housekeepers thought no other material so appropriate for sheets and pillowcases. In fact, we still speak of our "household linens" when nearly all of these except tablecloths and napkins are cotton. Despite the prejudice in favor of linen, cotton musses much less easily, is warmer and more comfortable than bed linen. Its exquisite freshness, the brilliancy given it by fine laundering and the wearing qualities are all in favor of linen for table coverings, towels and also for summer costumes. Linen should not be adulterated. If in doubt, take a sample and wet, rub roughly and dry. A roughened surface will then show, if cotton has been added.

Linen when tested burns much like cotton and leaves an ash. When wet, linen gets a semi-transparent appearance, but certain fine cotton batistes imitate linen so closely that this is no longer an infallible test.

The U. S. Department of Agriculture in one of its bulletins suggests the following chemical tests:

Chemical tests may be used in the



Cotton Fibers

Silk Fibers

Flax Fibers

Wool Fibers

Mercerized Cotton

### Textile Fibers Greatly Magnified

tests in order to judge materials. Let us consider each material in turn.

### Woolen Materials

**W**OOL is the most important of the animal fibers and while technically the name applies only to the hairy covering of sheep, custom classifies the hair of goats and camels under the same name. The wool fiber is distinguished by a scale-like surface that gives it the requisite properties for felting and spinning. The fur of fur-bearing animals felts to a limited degree. The great value of wool lies in its qualities of strength and softness, susceptibility to taking dyes of various sorts and its weaving qualities, working into a fabric with a great number of air spaces, rendering clothing of this material very light and warm.

In many of the cheaper grades of woolen material two substitutes are introduced: shoddy and cotton. Shoddy is wool that is made over from waste pieces of manufactured woolen goods as well as from old woolen garments that have been sold as rags. These have all cotton mixture removed by chemicals and then are spun in with new yarn. The amount of wear the old fibers have already had will, of course, lessen the wearing qualities of the new fabric. Cotton adulteration in woolen goods reduces the shrinking qualities of the fabric and is therefore frequently desirable in wash materials and also supplies a less expensive dress goods. The danger with cotton filled wool is that the goods will shrink out of shape.

being splashed by sea water and many a time a cleaner is blamed for holes that appear in silk garments when the real cause was the salt in bodily secretions: perspiration, tears or urine, that have weakened the fabric to such an extent that it could not survive the cleaning process.

In testing silk try out threads of both warp and weft, for if either proves brittle, the goods will break across those threads. Also, you can test by burning, for a bright flame indicates cotton mixture, while pure silk gives forth an odor similar to wool. If the goods are weighted with foreign substances the sample may retain shape after it has burned out, and such silk wears badly, little pinholes appearing after short use.

Black silk must be chosen with particular care as sulphur is used in making dye and yellow streaks may appear on poor fabric where the sulphur works its way free from the other chemicals. Certain blues and sand and taupe colors are safest for general wear, and black is a safer purchase in woolen than in silks.

Artificial silk is made by dissolving cellulose obtained from cotton. It has a splendid lustre and takes the most delicate tints in dyeing but lacks strength and cannot be washed in water.

### Cotton Materials

**C**OTTON is our chief vegetable fiber and three-fourths of the annual output is grown in America. The finest lawns, muslins and finer grades of cot-

ton passing ordinary cotton goods between two heavy rollers that impart a temporary gloss, similar to the real mercerized goods, but boiling and rubbing will remove the shiny surface from this imitation material. Chemicals used in bleaching and dyeing cottons sometimes weaken the fabric to such an extent that the cloth may become almost worthless if left lying some time before being put to use.

Delicate colors fade in washing, unless the color is "set" in some way. Vinegar ( $\frac{1}{2}$  cup to 1 gallon of water) is good for setting blue; 1 cup of salt in 1 gallon of water is recommended for other colors, while a test of a sample of the goods may prove 1 tablespoonful of sugar of lead to a gallon of water is better for certain materials.

Remember that cotton fabrics shrink the first few times they are laundered, the more loosely woven materials shrinking more than some of the closer weaves. This fact must be borne in mind in laundering and in dyeing cotton goods and if the material is made into garments before shrinking, be sure to allow generously, especially for lengthwise shrinkage of the goods.

When cloth has been heavily adulterated the meshes, held to the light, will show the filling of starch or china clay, and sometimes this sizing will show as a white powder if a bit of the material is rubbed briskly between the fingers.

A simple method of testing cotton material is to tear it. The ends will appear fuzzy. Cotton burns quickly and steadily with a yellow flame that does not go out easily and leaves a

home to determine whether silk or wool materials have cotton mixed with them, and also to determine mixtures of silk and wool, silk and cotton, or artificial silk and cotton or wool. Some of the substances called for are very powerful or even poisonous, and must be handled and stored with great caution.

(1) Combination of silk and cotton or wool and cotton. Add 1 tablespoon of caustic potash or lye to 1 pint of cold water, and heat the sample of material in this solution for 15 minutes. The lye destroys the animal fiber, leaving the cotton intact.

(2) Combination of silk and cotton, or silk and wool, or artificial silk with cotton or wool. Put a sample of the material in cold hydrochloric acid as strong as can be bought at the drug store. The solution will destroy ordinary silk in 2 minutes, and the so-called wild silk found especially in low-grade silks, in a half hour or longer. Artificial silk becomes gelatinous and so tender that it washes away; cotton or wool fibers are left.

(3) To test underwear or white material from which a sample can not be cut, for a mixture of silk and cotton or of wool and cotton, place a drop of 5 per cent solution of picric acid on an inconspicuous part of the material of the garment. As color shows on the surface, wash the spot with water. The color will disappear from the cotton, but the silk or the wool will be yellow. This stain may be removed by using ammonia, which should be promptly rinsed out with water.



FORMERLY the home dress-maker had to cut her patterns as well as make her garments, but the present-day pattern service makes the former operation a waste of time and exertion for the woman who is her own dressmaker. Patterns cut in the latest styles and in great variety of sizes can be procured for a very small outlay. Therefore, these lessons are written for the woman who buys a simple and reliable pattern and follows the directions as given therewith, but who wants expert information and help in the best handling of her materials and the various stitches employed in the different processes of manufacture.

Each part of a pattern has a line of perforations (draw a pencil over each) to show how to lay the part on the material, either lengthwise or crosswise, before cutting, or some other mark to indicate cutting in a different way, if required. So read carefully before cutting, all printed directions that accompany the pattern.

Have good pins, needle, thread and scissors. For ordinary sewing use No. 7 needles, for basting use No. 6. Always thread the needle with the end of thread broken off the spool. Do not use very long threads, and always cut threads in sewing; never bite them.

Make small knots when sewing; for basting make large knots, so the stitches will not rip out when the work is handled. Fasten threads with two small stitches over each other, unless knots can be hidden.

For use while sewing, small scissors are serviceable, but sharp, heavy ones are best for cutting.

Do not sit stooped over or cramped while sewing. Sit well back in your chair with your work held up within range of your eyes.

Hold the material firmly and straight, and sew with the right hand.

The five ordinary but important stitches in sewing are the Basting stitch, the Running stitch, the Back stitch, the Overcasting stitch and the Hem or Slanting stitch.

The basting stitch is used in preparing material, and joining parts of garments for sewing.

Basting stitches may be divided into three classes: Crosswise, Regular and Irregular. The Crosswise are run diagonally, and are best for interlinings, such as canvas. The Regular are formed by long even stitches, and are required on goods that needs to be held firm. The Irregular consists of one long and several shorter ones, and is suitable for hems and parts that do not require to be firm.

Running stitches are good on parts where there is little strain, for tucking, pleating, cording, shirring or trimmings.

Back Stitches take the place of machine sewing. They are formed by taking a backward stitch on the upper side of the material, and a stitch on the underside again as long. A Half Back stitch may be made by taking the back stitch only one-half as long.

Overcasting is employed to finish raw edges or seams so as to keep them from fraying. The stitches are made over the edge of the seam from right to left.

The Slanting or Hem stitches are made very small and slanted, and should not show on the right side. Hems are made by folding the material twice, the first fold to be as narrow as possible, and the second of a width suitable to the style of the work.

Hems may be Faced, Rolled, Slip stitch or Narrow Basted. A Rolled hem is narrow and need not be basted. The Basted hem may be of any width, but must be basted, then sewed.

A Faced hem is made where material is scant, or where not advisable to use the material itself. It may be used on straight or bias cloth, and be of self or contrasting

## General Directions for the Dressmaker

material.

A Slip Stitch hem is good for woollens, velvet, crepe or silk where stitches should not show at all. The hem is basted, and the thread is fastened under the first fold; then one or two stitches are made on the first fold of the hem, and a little beyond these one or two stitches are made on the first fold of the hem, and a little beyond these one or two stitches are made on the material. The stitches should be straight with the thread of the cloth so as not to be visible.

In sewing on buttons, first mark the places for them, then take a small stitch on the place indicated, on the right side of the garment. This will leave the knot to be covered by the button on the right side. Thread the button, and place a pin on top of it at right angles to the desired direction of the stitches, sewing through the holes, and connecting them with from seven to ten stitches. Remove the pin, and stem the button by winding the thread between the button and garment around the stitches as tight as possible. Put the needle through to the wrong side and fasten the thread with a few back stitches. The size of the button-hole is determined by the diameter of the button.

Buttonholes should be overcast, and worked from the inner end, and worked from right to left. Fasten thread with a few stitches near edge of hole, draw needle through at right angles, and away from the hole. Throw thread over the needle from right to left and draw the needle through.

Eyelets are made by piercing a hole with a stiletto, and worked with a buttonhole stitch after the edge has been overcast. The stitch should form a ring around the opening. Eyelets are used when a waist or dress is closed by lacing, and are also used in embroidering.

### Using a Dress Form

WHAT woman who does her own sewing has not gone through the agony of trying to stand still at the same time she has to twist herself into all sorts of knots while fitting a garment on

herself? A few experiences of this sort and a dress form is the height of the home seamstress's ambition. The commercial form can be bought and that is the easiest obtainable but many women feel they cannot afford the investment tied up in a seldom used article. For the woman who can buy a form, the very best is the one made to her measure, an exact copy of her figure. Naturally that is the most expensive one also, even if it is the most satisfactory. Next best is the stock form, nearest her measurements on which an old, tight-fitting waist is placed and all spaces between waist and form filled with cotton or sawdust until a pretty good copy of the owner's form is created.

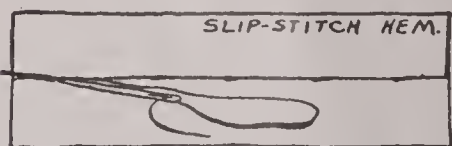
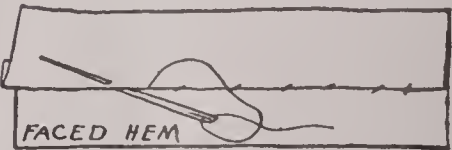
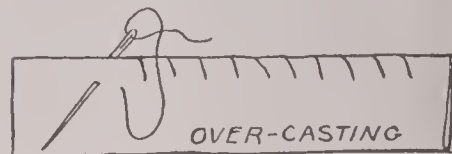
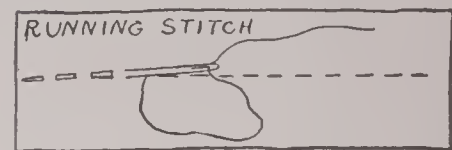
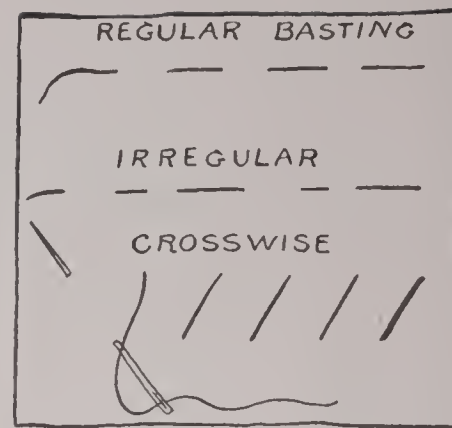
But these ready-made forms are not the only obtainable ones for many a woman has made her own. The simplest is the cotton, feather or sawdust filling of an old, well-fitting waist that has had a bottom piece sewed on to hold the contents. But such a form may slip a bit to one side and fail to reproduce the owner's measurements, and if this does not happen at once, is pretty sure to do so after a little handling and use.

The Home Demonstration agents of the U. S. Department of Agriculture have been advocating another method of making dress forms, however, that they find the most satisfactory of all.

They are made by pasting two thicknesses of gummed manilla sealing paper on a tight-fitting under-vest while on the prospective owner's figure. When the gum has dried, the jacket is removed by slitting down the back and front. These halves are then put together again with gummed paper. The general effect is that of a heavy papier-mache form. One of the best features of a homemade form is that it is an exact duplication of the woman's own form.

The dress form means a real saving in money as well as time and patience to every woman whether she is making new clothes or making over old ones.

If this form can be mounted on a small base, like a stand used for statuary and made to approximate the actual height of the owner,



skirts also may be draped on the form and added service thereby gained.

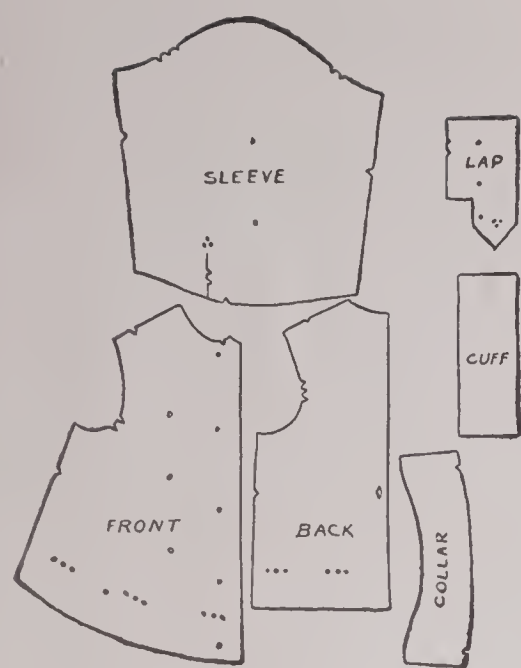


Photo Courtesy U. S. Dept. of Agriculture

Fitting and Making Dress Forms



## Cutting and Fitting Waists and Linings



**B**EFORE cutting any pattern, make a study of your material and be careful that all parts of the pattern are so laid that the goods will lie the same way when cut. The inexperienced seamstress will find part of her skirt with nap or pattern running one way and another breadth running the opposite direction unless she is careful.

Also, a bit of study may save considerable goods if the parts are rightly dovetailed to save waste pieces.

It is always desirable to cut both pieces of each kind required at once (usually  $\frac{1}{2}$  of the pattern only is given). Mark all notches, and outline through both thicknesses of material, cut the material carefully, following the outline of the pattern.

Pin the parts together at the waist line, and baste with close even stitches, and with strong thread, from that point to the end of the seam. Then begin again at the waistline and baste to the opposite end. Fasten the stitches carefully so they will not rip in fitting. After seams are basted try the garment on wrong side out. It is will to pin the waist to position at the proper waistline before making any alterations, so that the waistline will not be drawn out of place in fitting.

If alterations are necessary, let out or take in the shoulder and underarm seams. First adjust the underarm seams, then the shoulders. Draw either the front or back, or both parts.

For a person a trifle full at the back of the neck, keep the shoulder line well to the back. If the waist is too long in back, the alteration should be at neck and shoulder. The back shoulder line must be almost half an inch longer than the front. The back must not be too narrow, and if closed at the back have it a trifle loose at the first three or four inches below the neck edge. When alterations are made, trace where the pins were placed, rebaste as traced and then sew just outside of the bastings. The seams should be notched, at and above and below the waistline, with one inch space between the notches.

If a collar is to be used, always keep the neck line high, for that will help to make the neck look small. A collar placed too low, never fits well, and gives the neck a large appearance.

Always fit both sleeves and finish the sleeves before putting on the collar. In cutting, have the warp straight down from the center of the shoulder to the wrist, and be sure that sleeve is long enough from shoulder to elbow.

Alterations very often change the position of the marks given in the pattern for guides in setting the sleeve in properly. In such case fold the armscye in half, from the shoulder seam, and measure from the lower fold, one and one-half inch toward the front, which will give the proper place for the front seam of the sleeves. After having pinned the sleeve in place, hold it over the fingers, with the finger tips toward you, so that the shoulder seam is in the center, so as to determine whether the fulness at the top of the sleeve has been evenly distributed. When sewing the sleeve to the garment, hold it so that the inner part of the sleeve faces you.

Do not gouge out neck or armscye

in fitting. Snip the cloth a trifle where there is tightness, and afterwards more if needed. If more fulness is needed at the armscye or bust, adjust a couple of ruffles of silk to arm seam and to front of lining.

In sewing, press out all wrinkles before stitching.

To keep a garment securely fastened, put the hooks and eyes on alternately, at each edge of the closing.

### Shirt Waists

Like an old friend is the ever popular shirt waist, a garment that is a boon to womankind. For traveling, shopping, for outings, for sport, and especially for the business woman, some type of blouse has proven of great service. While the shirt waist has somewhat changed in appearance, since the day of its advent, when it looked much like a man's shirt, the strictly tailored shirt waist is still cut on simple lines. It is well, in choosing material for blouses in wool or silk, of if the waist is not to be white, to have it harmonize with the color of the skirt accompanying it, and never have it darker. If made of wool or cloth, have the goods sponged before cutting. If that has to be done at home, use a sheet wrung out of cold water, as dry as possible, lay the material over the sheet so that every part comes in contact with the sheet, then roll up tight and leave for some hours. Unroll and press with a hot iron on the wrong side, laying a cloth over the material. If the waist is made of linen, immerse the cloth in cold water and hang up until half dry. If of double width, do not unfold but press on the double. If single width, press on the wrong side.

Select the pattern you fancy, fold your material lengthwise and lay the back (if made without a seam) with the edge marked by a diamond on the fold. Careful cutting may leave you enough material on the width of the portion from which back is cut, for sleeve laps and cuffs. Lay the material on the double to cut the fronts, with the front edge of pattern at double edge of material. Sleeves may be cut from the remaining length of the goods, on the double, same as front. Be sure to have the straight thread of the goods on a line with the three small perforations in the pattern, which is the cutting line, otherwise the sleeve will twist. In figured or checked material, each sleeve should be cut separately in such a way that the figures all run down and match; the stripes also should match.

Cuffs may be cut cross or lengthwise, but are best with the lengthwise thread going around the arm. Collar band should be cut double, either length or crosswise.

Baste with irregular stitches, the parts of the patterns with corresponding notches together and with seams on the right side. Try on and if you have followed directions carefully there will be little and perhaps (for average figures) no alterations.

If the waist seems loose at the shoulder, draw up the necessary material. If tight, cut the bastings and loosen. The waist should fit smoothly and comfortably. If too snug over the bust, let out the material at underarm seam. If wide and loose at this part take up the front and back, an equal portion, unless the fulness seems to be only on the front, in which case take up all that is necessary, only on the front, at the underarm seam. If the shoulder seems long or wide over front or back, trim the armscyes a little on the top and sides.

The neck requires careful fitting. If neck is too low, take up on shoulder seams; if the front only is low, take up fronts on shoulders only. The neck may be fitted tight and then stretched a little if collar band is added.

The armscye should be easy, not draw or bind, but keep it as small as possible. If it requires trimming, slash slightly while fitting, and trim out, when waist is removed from figure, to the size indicated by the slashes. Do not trim off too much, for an armscye too large cannot be remedied by alteration.

In fitting any fulness at the waistline, allow for ease and comfort. When necessary alterations are made and the waist is carefully basted it may be sewed.

The seams should be stitched on the right side just a bit outside of the basting line. The basted seams on each shoulder, also on each underarm should be of uniform width. After sewing up these seams trim the front of shoulder and underarm seam close and lap the back over the front, so as to form a good one-quarter-inch seam. Baste and sew again. This gives the garment a tailored look.

The neck band should be a little larger than the neck, to insure a good fit. In sewing on the band, hold the neck of the garment to the lining side of the band, baste and sew it, then turn and finish the right side.

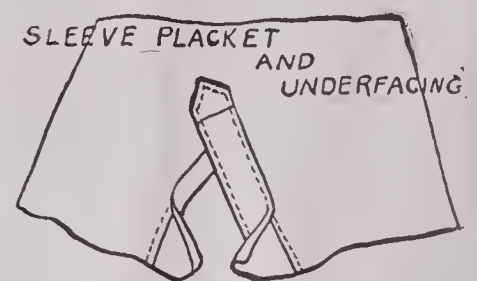
The lower edge of waist may be overcast, bound or hemmed. For stout figures, a skirt piece is sometimes joined to the waist. This is sometimes provided in the pattern. If not, cut a circular piece of lining or silk, and fit to the figure with little darts. The fulness of the waist fronts should then be pleated or gathered, and a tape or band stitched over waist and skirt piece joining, unless you prefer a casing through which an elastic is run.

Sleeves should be finished before basting to the waist. Finish the laps before closing the sleeve seam. Cut an underlap three-quarter-inch wide when finished, and sew to free edge of sleeve opening. Close sleeve seam, gather twice at lower edge of sleeve and fit cuff, with the fulness mostly at underside of sleeve. Baste cuff with seams on right side of sleeve, stitch to position, turn over and stitch again. Finish with stitching all around one-quarter inch from edge. If sleeve has fulness at its upper edge, gather twice, the first row of gathers to be three-eighths of an inch from upper edge, and the second row one-quarter inch lower. Pin sleeve to armscye with seam or seams placed as indicated in pattern directions and the fulness evenly distributed in a space about five inches in front and three inches in back of shoulder seam. The sleeve should be fitted and properly set before sewing—while the waist is on the figure. Baste to the armscye, and see that the fulness does not pull toward the front or back. If the sleeve is not comfortable it should be raised a little. Stitch the sleeve to the armscye and bind with a bias binding, or overcast the seam. A "set in" sleeve is sewed in, three-quarter inch back from edge of armscye; the sleeve seam is cut close and the armscye edge is turned over the top of the sleeve, in a welt seam and hemmed.

If the waist has vest portions or front inserts, it is wise to finish and baste these to the fronts as directed before joining back and fronts, because it is easier to handle the work in that way. Yoke portions, too, may be joined and placed in position.

Lingerie and fancy waists lend themselves readily to tucks and plaits. Tucks may be in various widths, from tiny pin tucks to the size of two inches. If your pattern does not indicate tucks, the material (if tucks are desired) should be tucked before cutting, excepting when a tuck is continued through a seam, like the Gibson tuck, in which case the tuck should be stitched after the shoulder seam is closed.

(Continued on page 59)



### Taking Individual Measurements

**B**UST measure: Over the fullest part of the bust, high at the back and close under the arm.

Waist measure: Snug around the waist.

Back Length: From base of neck to waistline.

Back width: From armscye to armscye, and at one-fourth the length of back.

Armscye: Around the arm where arm fits into the socket, and not tight.

Shoulder: From base of neck to where arm slopes.

Neck: at base of throat but not too low.

Front length: From neck line to waist line.

Underarm: Close up under the arm and to the waist line.

Front width: Below base of neck from armscye to armscye.

Sleeve length: From armscye in front to a little below the wrist; also from shoulder to wrist with elbow bent.

Width of sleeve, over upper arm: At about one-half the distance between elbow and armscye.

Sleeve at lower edge: Around widest part of the hand over the thumb.

### Waist Alterations

**W**HILE most patterns can readily be made to fit by taking up or letting out at shoulder and underarm seams, one may wish to alter a pattern before cutting, to suit special individual measurements. In that case it is wise to get a pattern as near the required bust measure as possible. A pattern may be widened over the bust one inch by adding one-half inch to each front at the underarm seams. For smaller bust measurements take off the same amount.

Lengthen back or front as follows: Trace out the neck, shoulder and armscye and two inches below the armscye, then move the pattern down one inch and finish. To shorten back or front, lay a crosswise tuck the width of the desired reduction two inches below the armscye.

To widen across the front trace all the outline excepting the line for front edge, then move pattern down 3 inches from shoulder seam, and forward from armscye to one-half the allowance required to gain the desired width, then trace front line, graduating it to meet neck edge.

A little trimming out at the neck edge will often give additional width at that point or one-quarter inch let out on each back and front at the shoulder will add one inch to the neck size.

To lengthen at underarm, mark out upper part of piece to the armscye and two inches on underarm edge, then move pattern down as much as required for the necessary length and finish tracing. To shorten underarm, fold a tuck across the pattern as wide as the necessary reduction below the bust line.

To lengthen sleeve pattern, trace all of the upper part and three inches of the side edges, then move down as much as required and finish. Special directions for fitting sleeves will be found on page 59. Read these directions before cutting.



# Coats and Jackets



(c) U. & U.  
Mrs. Woodrow Wilson in Present-Day Costume

## Coats

IT is wise to consider the figure of the wearer before selecting the coat style. A very tall, slight person will look best in a three-quarter-length coat, or in a short coat that covers the hips a bit, and does not define the figure very much.

Coats in Eton effects often look well on short, stout figures; likewise the semi-fitting coat, which hangs from the shoulders to the hips and does not outline the figure at the waistline.

The full-length coat which reaches to the edge of the dress tends to give height.

It is best to select good material, for a coat or wrap, with sufficient body to lend itself well to the shaping. If of cloth, it should be sponged.

Select a pattern that is nearest in size to your measurements and alter if required as directed in a previous lesson. Cut a pattern of cambric from the pattern to be used as an interlining or foundation, especially in light-weight coats.

A canvas lining through the part of the coat above the waistline is sometimes necessary for strength and shape. Shrink the canvas be-

fore using. Put into water, wring the water out of it, then smooth out the wrinkles, but do not stretch it, and press with a hot iron to make it smooth and dry. Cut the canvas through the center and fit over the inside of the cambric lining. Keep the grain of the canvas straight over the chest, and make a dart from the bust line to lower edge of canvas at the waistline.

The canvas is placed a little over the shoulder seam, and is stitched in with the outside material. After fitting and basting over the cambric lining, place foundation in the machine, and, beginning at the front of the

dart, stitch circles in succession one-half of an inch apart, through canvas and cambric, forming the shape of the bust. Stitch in straight rows from armseye line to the front of the waist and neck line, to keep the coat in shape, and prevent canvas from bulging.

The foundation should now be pressed over a firm rounded pad. (This pad may be made of two layers of linen duck, with one end rounded and the other straight. A piece of stiff cardboard is slipped into the bag to form the base, and it is then filled with sawdust, sewed up and soaked in water. Then thoroughly dried.)

Over this pad the point of the dart is well dampened and pressed into shape. If the bust is too high or too low, the foundation may be dampened again and pressed into proper position.

If the canvas does not lie smooth at the armseye, cut a dart in from the armseye toward the point of the dart. Lap, stitch, and press the edges of the dart.

After the foundation has been fitted and tried on, and the alterations are made, the material may be applied or draped on it. If the pattern does not call for both revers and turned-down collar, the canvas

extends to the front edge, and the material is left one inch wider, to allow for covering the canvas. Cut the canvas away at the proper line of front edge, and do not fold it back with the cloth. Hold the canvas edge in by sewing a narrow tape flat on the edge.

For a "manish" coat with turned-down collar and lapels, extend the canvas beyond the center front line as far as the revers will come, plus one-half inch allowance for shrinkage and work. For this style of front, the cloth is cut the same width as the canvas, and basted to the

foundation, around edge of lapels. The revers is folded back on the front and shaped. The canvas should be eased on the cloth before padding, to allow the revers of lapels to turn back properly.

Tack canvas and cloth with small slanting basting stitches. This is called padding or tailor's tacking. The larger stitch is made on the canvas, and the smaller through the cloth, so small as to take up only one thread. Arrange the stitches in close even rows. Then cut the canvas away to the size and shape of the revers, and sew a piece of tape flat around the edge to preserve the shape and keep the edge from stretching. Leave an allowance of  $\frac{1}{2}$  inch on the cloth beyond the canvas revers. Then cut the revers facing; if a double-breasted coat, let facing extend to the lower edge of front, and have it to fit exactly with the straight thread of the material. The center front of a double-breasted coat should also be on a straight thread.

Place the right side of the material to the right side of the coat, with the edges exactly together. Stitch the facing on the machine just beyond the edge of the canvas revers. Cut the cloth edges at the revers point to avoid thickness at this part. Turn the facing over on



(c) I. F. S.  
Costume Worn By Martha Washington

the inside of the front, and baste with small stitches. The seam must be at the extreme edge of the revers, and the cloth is then basted over on the inside of the coat at the other edge of the canvas.

To make a turned-over collar, cut two pieces of canvas about 12 or 14 inches long and 5 or 6 inches wide, shrink and baste together. Cut the pieces in half, and stretch both upper and lower edges by a thorough wetting. Iron the edges into curves (the lower more than the upper), but do not stretch the center. Place over neck of the person, or on the bust form, and pin the pieces in a seam at the center back. Press the seam flat and shape the collar to the neck. Curve the outer edge in a curve at the corners so as not to draw the coat around the curve at the front of the neck. (If your coat pattern has a turned-over collar or any other you favor, cut the canvas to its shape.) Place top of revers on the collar and mark place of joining on both collar and revers.

Trace a line on the coat at the lower edge of the collar. Remove collar, stitch its center seam, and press it flat. Cut inside and outside sections of cloth for the collar, allowing  $\frac{1}{2}$  inch all around for seaming.



(c) I. F. S. all photos  
Dolly Madison, 1809

Marie Monroe,  
Daughter of James Monroe, 1817

Mrs. Tyler, 1841

Mrs. Polk, 1845

Harriet Lane Johnson,  
Niece of Pres. Buchanan, 1857



Join the pieces for the underside to fit the canvas, placing the seam next to the canvas seam, which should be toward the outside of the coat, to insure a smooth surface for the upper facing. Baste the cloth to the canvas and pad it, either by hand or with rows of machine stitching around the under side of the collar. Sew a tape all around the edge to hold it firm. (Remember that the cloth should extend half an inch beyond the collar edge.) Cut the lower edge just the shape required, baste the cloth over the canvas, which should be dampened and pressed perfectly flat. Then baste to the coat around the lower edge.

Fitting the revers to the collar and joining it neatly is an important and particular part of the coat making. The collar should be shaped over the neck-line with the fingers until it is in its proper position.

Turn in the cloth on the edge of the collar and hem the revers. Stitch the underside of the collar to the coat, then fit the facing or upper side of the collar and baste to the lower, with the seams even, and the right sides of the cloth together. Stitch the edges together, and after cutting away any surplus thickness at the corners, turn over, and baste close to the edge, with the seam at the edge of the canvas. Stitch the cloth over the collar, and baste around the neck edge to hold it in place. Now turn in the edges of upper side of collar and of revers facing, trimming them down to about  $\frac{3}{8}$  inch, and baste together with an overcasting stitch, then seam with the finest of slip stitches.

Finish lower edge of coat by turning the edge to the inside over a bias strip of canvas, catch stitching the edge of the material to the canvas. Then stitch the coat all around in a continuous row of stitching and at an even and equal distance from the edges. The stitching should extend around the lower edge, upon front and around revers and collar, down the other front and around lower edge to the underarm, which should also be the starting point. If more than one row of stitching is made, they should be the same distance apart.

Coat linings are best of good sateen, satin or silk. The lining for the back should always be laid in a one-inch pleat at the center lengthwise, and the fronts the same way at the center of the shoulders. This prevents the garment from becoming too tight, and makes it easier to put on and off. After fitting, stitching and pressing the lining (which should be finished separately), pin it into the coat and baste all around; then sew with fine fell stitches all around, concealing the stitches as much as possible.

The sleeve is made much the same as a dress sleeve, but is cut larger. The lining should be cut about  $1\frac{1}{2}$  inch longer at the top and 1 inch longer at the lower edge, than the cloth. Baste a piece of bias canvas to inside of sleeve at lower edge above the seam or hem allowance and turn the cloth over this. Finish same as coat at lower edge. Press on a sleeve board.

Seam the lining, after it is fitted, and slip it over the outside sleeve, with the outside sleeve wrong side out, and baste into shape. Notch at the break of the arm on the front seam of the cloth. Baste the lining at the top, to the sleeve 3 inches from the edge. Fold the lining at lower edge  $\frac{1}{4}$  inch and hem. Sew the sleeve to the armscye as directed in the pattern. If sleeve has fullness at the top, it should be gathered with two rows of fine running stitches. The coat should be tried on and the gathers pulled up and adjusted. If without fullness the sleeve is eased or shrunk into the armscye. It should be stitched with the inside of the sleeve toward the person sewing. A line almost straight should be preserved from the back part of the armscye to the place where the fullness at back of sleeve, or the easing begins. This imparts the tailored effect.

The sleeve lining is now pinned to position, gathers, if any, being put in and drawn up to fit the cloth. The upper edge is turned in and pinned, so as to cover the stitched seam, and then the lining is felled to the coat.

Pockets may be in the shape of patch pockets, stitched flat to the coat or may be set in, at a slash in the coat. The pocket is then faced down a little way and stitched to the slash on the right side, then turned and pressed thoroughly. Sometimes a little flat piece is sewed into the upper side of the slash to form an over-lap.

Proper pressing of a coat requires proper pressing boards and pads. All pressing should be done wrong side out, excepting the last or finished pressing. The collar should be placed on the board with padded side up, both edges stretched and dampened, and then pressed into shape by holding one end up and pressing the collar in the form of a circle to obtain a round effect.

The revers are dampened on the padded side, pressed, stretched a trifle, and then pressed until dry, so as to make the edge fit closely.

A piece of wet muslin is placed over the facing of a coat to press it, then the cloth is removed and the coat is again pressed under a dry cloth. Collar and revers are pressed in the same way, and should not be pressed flat.

The coat sleeve should be pressed over a pad at the shoulder, under a wet cloth, and on the right side. The entire coat should be pressed to finish, with a hot iron and under a thoroughly wet cloth; this will remove any shine caused by pressing. Hold the iron with one hand, near the wet cloth, and with the other hand raise the cloth against the iron. This will keep the weight of the iron from the cloth and bring the steam directly on the shine.

Loose-fitting, "box shaped" coats, also those in half-fitting style, may be made short or long, lined or unlined, according to the material.

The collar of a loose-fitting coat may be made like a mans coat collar, or stitched flat to the neck edge. A piece of canvas should be cut to fit the armscye from front, joining the canvas around the armscye to the shoulder seam. If the coat is unlined, this canvas is covered with a piece of silk or material, and is held in place by close stitching around the armscye. (Often a short lining with or without canvas is placed on the inside of the unlined coat.) The placing of canvas around the armscye gives the sleeve a firm foundation, and avoids wrinkles at this part. In lined coats this canvas is tacked with cross stitches to the interlining around the outer edge of the canvas.

All coats, long, short, unlined, fitted or semi-fitted, are made on the same general rules, and the various details to be followed may readily be mastered with care and patience.

Select a pattern to suit your taste and figure, and alter it to fit your measurements. Cut a cambric lining like the altered pattern, baste and fit it. Make any necessary alterations, rip the lining apart and from it cut the material.

It may be well to know that for semi-fitting or loose box-shaped coats, wide materials 48-52 inches in width, cut to good advantage. The back is usually cut on a lengthwise fold of goods. Baste the side seams in tuck effect and the front edges of front to form a lap seam. If you wish to finish these seams in  $\frac{1}{2}$ -inch lap, baste at  $\frac{3}{4}$  inch from edge of fold. It is good to baste all parts together, with small even stitches, while garment is flat on the table. If a seam comes directly under the arm, baste and stitch without lapping. With care and accuracy, little alteration is required.

Baste with white thread and with a lapped seam marker along the lapped seams. Sew on this line from the edge of the tuck so as not to pucker the seam.

Seams may be bound with bias strips of satin or taffeta. Stitch the

strips on with the seams on top, turn and finish the stitching on the right side. Press the garment, and give proper attention to the sleeves. Finish the seams to correspond with coat seams, and bind all seams before garment is sewed.

In making a loose-fitting coat that is buttoned close to the neck and perhaps finished with a wide flat collar, canvas the fronts and cut the collar with an underside of material and without canvas interlay.

The cuffs, if any, should be the same material as the collar and interlined with canvas.

Patch pockets are always simplest and easiest to develop, and should be of self material, with silk or satin underside. One row of stitching near outer edge of pocket holds it in place, and the coat edges are stitched evenly, with one or two rows of stitching. On unlined coats the armscye seam should be covered with a bias binding underneath.

Coats for children are usually made in semi-fitting or box style. Shoulders and chest must fit, but the lower part may be loose.

The cutting and fitting should be carefully done, as the side seams may sag or hang below the line intended for the lower edge of the coat, because front and back both are somewhat bias under the arms.

Any variety of styles may be made on a box or loose-fitting model. Blouse coats composed of long waists and added skirt sections are also built on these lines.

Wraps for evening wear are usually loose-fitting, and may be cut with or without sleeve portions. In keeping with present fashions, cape styles are draped, and lining and outside are often cut alike. Broadcloth, satin, velvet, silk or lace are all appropriate for evening wraps. If lace is used, it must needs have an interlining of chiffon or satin. Satin is better than silk for the finish lining. The evening wrap should be roomy and comfortable, but must fit properly over the shoulders.

For a lined coat a welt seam is very satisfactory, but careful basting is required in preparing the seam for sewing. Press thoroughly after the first stitching, baste again and press again before the second stitching. Use irons in pressing, as heavy as you can handle, and press by pressure on the iron, not by moving it over the cloth.

Stitched seams are generally popular. Double stitched seams are stitched on either side of the seam, turning the edges of the seam back on each side. For welt and single stitched seams, turn edges all one way. Flat braid is sometimes used to outline seams. The linings of all coats should be felled down neatly all around, with no visible stitches.



(c) U. & U.  
Mrs. Abraham Lincoln, 1864

(c) I. F. S.  
Mrs. U. S. Grant, 1869

(c) I. F. S.  
Famous Red Velvet Gown of  
Mrs. Rutherford B. Hayes, 1877

(c) I. F. S.  
Mrs. Benjamin Harrison,  
Gown of Yellow Satin and Magenta  
Brocade, 1889

(c) I. F. S.  
Mrs. William H. Taft,  
Inaugural Gown, 1909











## Sleeves and Cuffs, with Diagrams on Shortening and Lengthening Sleeves and Skirts

**A**FTER a sleeve has been fitted and all necessary alterations are made, it is ready for sewing. The seams should be stitched a little outside of the basting line. Then clip and pull out all bastings, and press on a sleeve board. Overcast all seams closely, excepting on soft, sheer materials; such seams are best bound or French seamed.

Blouse sleeves may be long and tight, or short and tight, or in regular shirt style. Sometimes a one-piece dress sleeve has a dart below the elbow at the back of the sleeve, which helps to fit it closely. Sometimes one side of the seam is longer than the other; this allowance should be eased in at the bend of the arm. Often a long flowing sleeve is attractive for thin materials.

Never lengthen or shorten a sleeve at upper or lower edge, unless the alteration is slight. A simple plan is to slit the sleeve pattern above the elbow for lengthening the upper part, and below the elbow for lengthening the lower part. Then lay the pieces on the lining or material to be cut, with enough space between them to gain the desired length (see diagram).

For shortening a sleeve, fold it across midway above or below the elbow, in a tuck, to the length desired. To shorten or lengthen skirts, proceed as for sleeves, making the alteration midway above or below the knees.

By following the above directions the shape of the sleeve will not be spoiled. For when a sleeve is cut off at the upper edge it loses its proper shape and becomes too short at that part, causing it to draw.

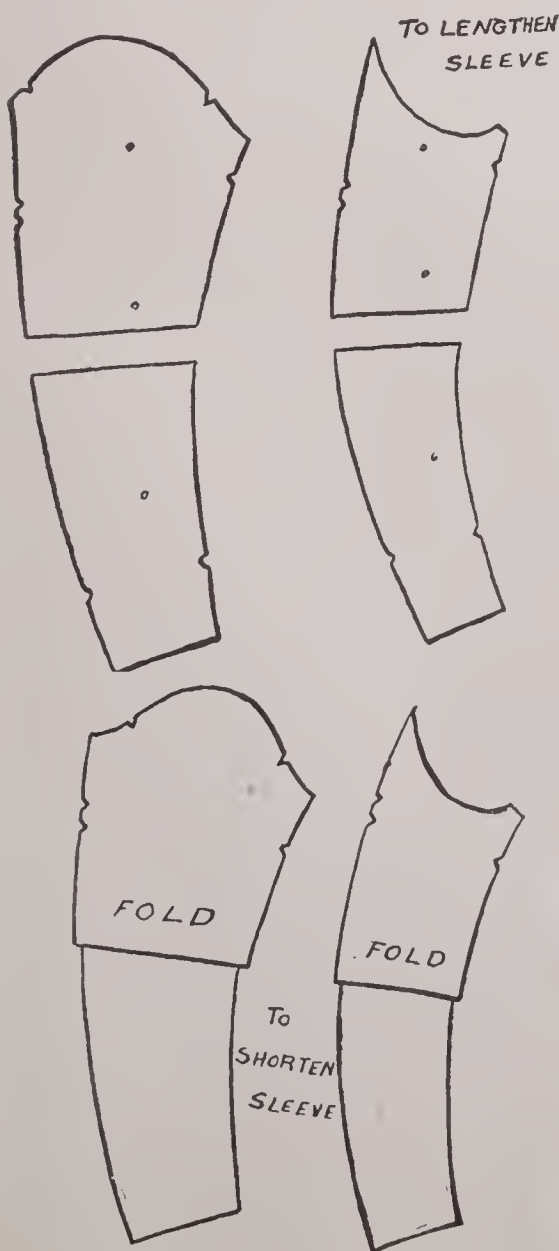
If cut off at the lower part it remains too wide and not the proper shape at the wrist.

For short shoulders a sleeve must have a long, rounded top. For long shoulders this top portion is shorter.

Be sure to have the "cutting line" in the sleeve (a line of three perforations) always on straight lengthwise thread of material.

On a well fitting sleeve all parts fall naturally.

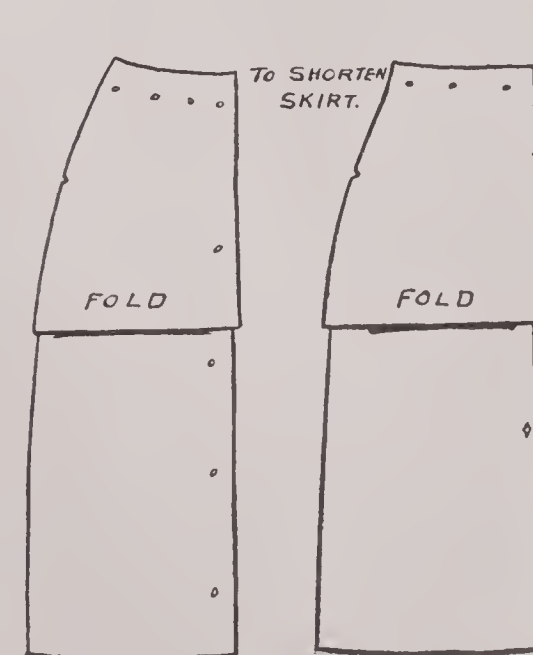
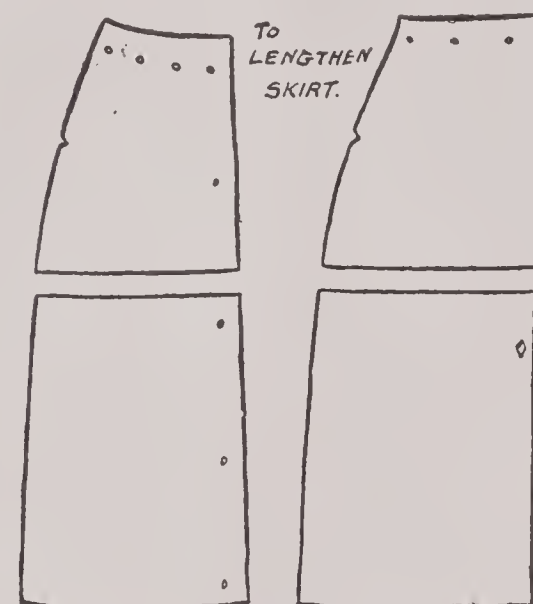
At present we see the tight-fitting sleeve made long enough to cover the upper part of the hand or so short that it fails to reach the elbow. Loose sleeves also are popular and the sleeve made fairly close on the upper arm



and then falling straight and fairly full below the elbow and faced back instead of being fitted or gathered into a cuff, makes a stylish model and one easily created by the home dressmaker.

A full sleeve is satisfactory for the thin woman, but the stout person, while not looking well in a skin-tight sleeve, needs have one that is fairly close fit. Some years ago we saw the short sleeve in almost universal use, then came a period of wearing long sleeves on all but the dressiest of evening clothes and now we seem to be returning to the wearing of short sleeves on many of our dressier blouses as well as on the strictly "dress" clothes. The using of self color in a different material has been in vogue for several seasons in sleeve construction, the satin sleeve on woolen dresses and georgette on satin or crepe gowns being the usual combinations. While this mode is still in use, the present tendency seems towards having sleeves the same material as the body of the gown.

Separate collar and cuff sets are popular with the woman who works in shop and office, as these give an excellent finish to otherwise plain tailored costumes and being removable and washable, can be kept always fresh and clean looking. The white touch is usually becoming too, and takes away the harsh line of a woolen



gown, and if the white is turned over the edge of collar and cuff the dress itself is protected from soiling along the edges.

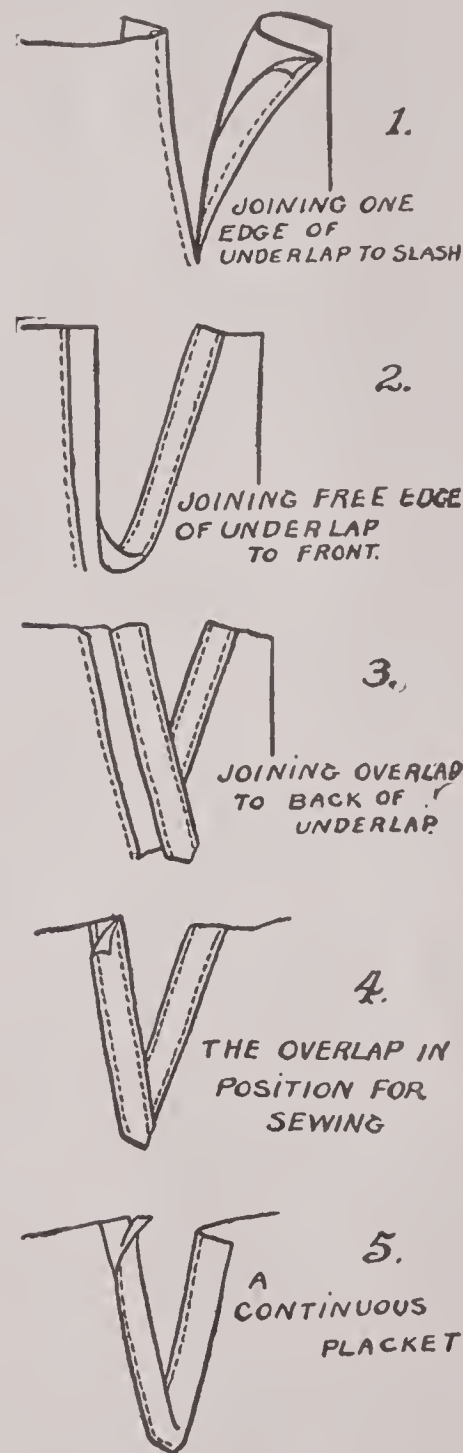
### Plackets

**U**NLESS your pattern provides placket portions, the following suggestions may serve in making this part of the garment neatly and satisfactorily.

There are two kinds of plackets. The one placket is called the "underwear placket," and the other is called the "continuous placket."

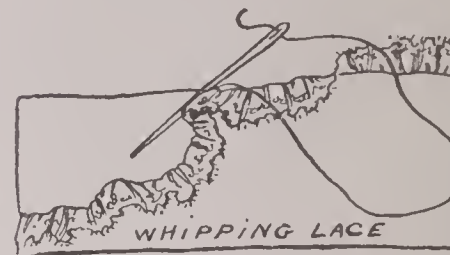
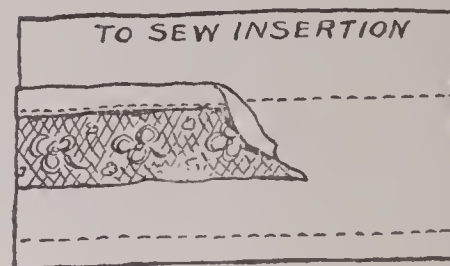
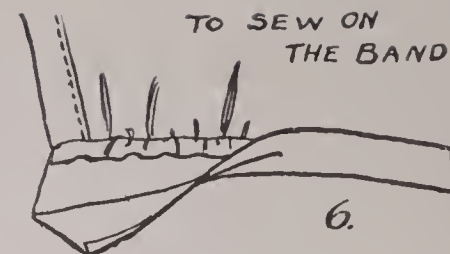
In making the underwear placket, first make an under lap, cut two strips of material crosswise, for closed drawers, one for each placket, 1½-inch wide and twice the length of the slash made

in the drawers for the opening. Baste these strips to the slashes, with the seam at the wrong side of the drawers. Begin basting from the top of the front, with the seam at about ⅜ inch, and taper the seam to a very narrow width at the bottom. After basting, sew with fine running stitches. Turn the underlap over on the right side of front, and with the seam exactly on the crease. Be sure to fold carefully, so the lap will be neat when finished. Baste along the fold to the bottom of the slash, then turn in the free edge for a ⅜-inch seam, baste along the edge, and stitch to position. This will leave one-half the strip with a free unsewed long edge to which the over-lap is to be joined. Cut the over-laps



one inch longer than one side of the slash, with an extra allowance to finish lower edge in a point. Cut an over-lap for each placket. Join one long edge to free long edge of under-lap at back of drawers, with upper edges even. Baste from the upper edge, with the point toward the bottom of placket. Sew in a ⅜-inch seam, and turn under free edges of over-lap. Fold over so that sewing in seam of under and over-lap are in the crease. Baste to position. Then baste to the drawers, with long free edge of over-lap over the seam of under-lap, and pointed edge below bottom of placket. Hem with fine stitches. If sewed by hand, back stitch the pointed edge.

The "continuous" placket is not quite so strong as the underwear placket, but is simpler. Cut a strip of material 2¾ inches wide and twice the length of the slash. Join at one long edge to right side of placket, with edges even. Baste in a ⅜-inch seam, tapering the seam toward the bottom of the slash. Sew and turn a ⅜-inch seam at the free long edge. Baste over the sewing of the seam, and hem to the drawers, with even stitches. This placket is often used for children's dresses as it is one that holds in place well.



Insertions

There are two ways of putting insertion on underwear; one, with a single row of stitching, the other, with a double row. If a single row of stitching is desired, turn the insertion back to within 1/16 of an inch of the needlework, and baste flat to the goods (if tucked, leave the width of a tuck between the last tuck and insertion edge). Then baste the upper edge after having folded the edge into a seam, and stitch, close to the edge. Then remove the bastings, run the scissors carefully between material and insertion, and cut at the center. Trim away the material, but leave enough for a narrow hem, which should be neatly turned and stitched. If two rows of stitching are desired, fold the edge to within ⅜ inch of the needlework and continue as for single row of stitching, making two rows of stitching ⅜ inch apart. The finish should be alike on all parts of the garment.

Embroidery may be applied by hand by rolling the edge between the thumb and first finger, and whipping on to the edge of material. Another way is to gather the trimming with small running stitches, and place it at the edge of the material, with right sides together. Then place a narrow bias band of material over them, baste all together, and sew with fine running stitches, thus joining facing, material and trimming together. Turn a hem at the free edge of facing and stitch over the material.

Narrow laces usually have a thread at the top that may be drawn up for gathering. Lace is usually joined to a hem by whipping. If lace is put on by machine be careful to have stitch at the extreme edge of the lace; otherwise the upper edge gives a ruffled effect.

### Making Tucks, Ruffles and Frills

Machines of today are equipped with tucker attachments, with which tucks of any size may be made more accurately than by hand. A plain tuck or side pleat is made by folding the material, and stitching through both layers, at the distance from the edge of the fold, which will give the required tuck width. A box pleat is formed by folding the same as for a tuck, and when stitched, the material is pressed flat, with the center on the stitching.

An inverted pleat is a side pleat turned underneath.

To make a double box pleat, add another side pleat at each side of the box pleat.

Ruffles are cut on a straight or bias of material, in any desired width, and hemmed on one end for ruffles proper, and through the center or near both ends for "frills." To insert lace or embroidery, it is first pinned on the desired design, then basted in place and stitched by hand or machine.



# Hints on Making Skirts

IN choosing a skirt pattern, select one nearest in measurement to your waist measurement, and if necessary, alter to fit your individual measurements at waistline, over hips, at front length, at side length and back length.

In taking individual measurements, the following rules should be observed: The waist measure is taken by passing a tape line around the person's waist snugly but not too tight. The hip line is measured seven inches below the natural waist line, quite loose. The length of front is measured from lower edge of the belt to the floor. The side length is measured from lower edge of belt to floor, over fullest part of the hips.

For walking length, subtract two to seven inches from the measured length, on each piece.

In prevailing styles the proper hip and waistline are often lost entirely, the skirt measuring almost the same all around.

Skirts are no longer close fitting, except plain tailored models—these and under-skirts are fitted. All others are draped or slightly eased to the figure. Indeed it is perhaps best not to have even a tailored skirt too closely fitted, because when the figure is slight, a tight skirt does not look well, and on large persons, an "easy" skirt is especially desirable, for it does not show the size of the figure, and relieves the drawn look so often seen on tight fitting skirts. If your skirt is to be of cloth or woolen material, have it sponged. If of cotton or linen, it should be shrunk. Some stores carry dress goods already sponged and shrunk; but if the work has to be done at home. Use directions here given.

If cotton goods is to be shrunk, immerse it in water and hang out to dry. Woolen goods should be laid out flat and the thoroughly wet material (old sheets are good for this) laid on the woolen goods, which is then rolled tightly. In this way the dampness gradually and thoroughly permeates the woolen goods and shrinks it. Allow to lie for a couple of days if possible, or until thoroughly dry. Then dampen the woolen goods slightly and press on the wrong side, or better yet, lay a damp cloth over the right side of the woolen goods (without first dampening the latter) and press through the damp cloth. This gives the best finish to the fabric.

Proper shrinking and pressing means much in the hang of a woolen costume. Unshrunk goods look best at first, but in the long run will not keep shape and the first good rain in which it is caught will be fatal to goods that has not yet previously gone through the shrinking process.

It is well to notice the "up" and "down" of the cloth. Velvets and cloth has a nap which should run down on each part of the garment. Plaids and stripes and figured materials also require attention, so that when the parts of the garment are joined, the designs or figures, the plaids and stripes will match.

Cut your skirt according to the directions that accompany the pattern. Do not use a tracing wheel on silk or velvet material, for it will crack or mar, and on heavy material, such tracings would make no impression. On such materials, tracing with colored thread is best.

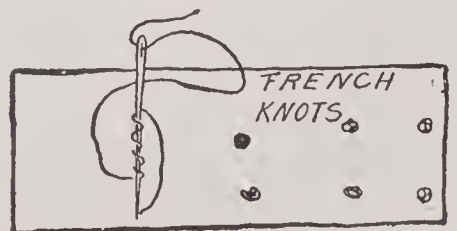
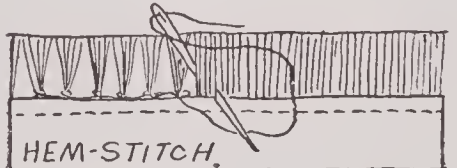
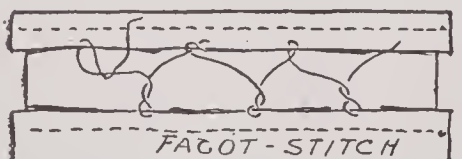
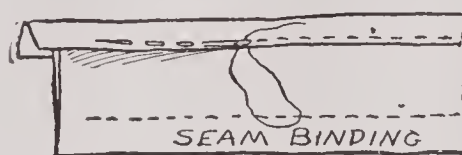
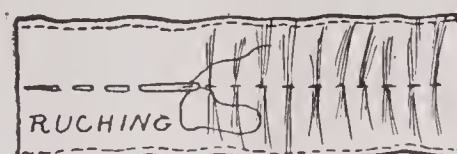
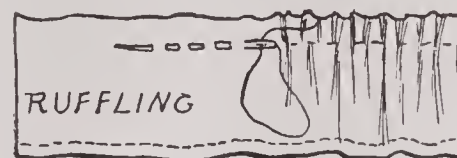
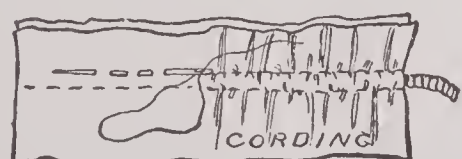
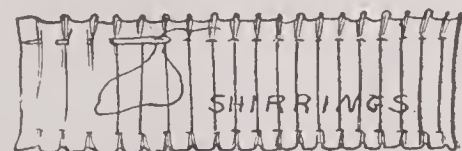
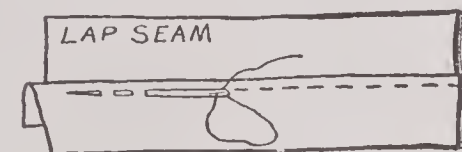
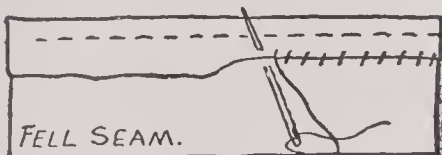
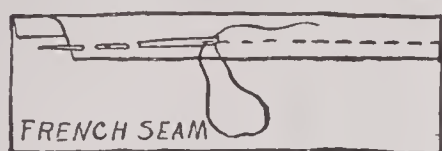
Use the irregular basting stitch in joining the skirt parts, and join the front sides before adding the back portions. Baste with straight side on top. If measurements are correctly taken, and directions carefully followed, but little alterations should be required.

In sewing up the seams, place skirt on the machine with straight side of seams up. Do not have the machine stitch too tight, and sew one-half of the seam from the top down and the other half up from

the bottom. When sewing soft silk or other sheer thin fabrics, it is well to stitch it on paper, or to sew up the seams by hand with a small running stitch. If skirt has a center back seam leave it unbasted and unsewed until the placket is finished.

Draw out the basting threads after clipping them here and there, then press the seams carefully and without stretching them. For cloth, a heavy iron and much pressure is

be lapped or finished with a welt. To finish a placket, use a straight piece of material. Cut the placket facing about 11 inches long (unless otherwise directed in the pattern) and one and one-half inch wide. Stitch to the right side of the placket opening, on the inside of the skirt, then turn and finish by hand. The placket should be carefully and neatly finished, as it is an important detail of the skirt. The underlap should be as long as



required. For silk, the irons should not be very hot, and all material should be pressed under a cloth—silk under a dry cloth, and cloth or cotton under a damp cloth.

With a slightly raised waistline, a straight inside belt is used to finish upper edge of skirt. If skirt is made with normal waistline, cut a belt of the required size, with seam allowance at each end, and extra allowance for lapping at the placket. The belt may be from one to three inches wide finished. The skirt should be pinned to the belt with centers even. If a waist is joined to the skirt, the joining should be easy.

The seams may be overcast or hand bound with seam binding. Some tailored skirts are bound with narrow bias bands of lining or silk. These bindings are stitched on the right side of the seams, and turned over. The bindings should not run into the hem.

Seams finished with stitching on the right side of the garment, may

the facing—and of the same width or wider, as preferred. Sew it on the right side, turn and stitch again, letting it extend about an inch. Press and finish with hooks and loops, or eyes, or with placket fasteners. A thin facing should cover the stitches on hooks and eyes. The back seam may now be basted with tape or a piece of lining cut on the straight, for a stay. Stitch and press and finish like other seams. Try the skirt on again before turning up the hem.

Skirts should be even all around (unless cut with a train). Unless hem allowances are on the pattern, the allowance should be made when cutting. To have the desired length even all around, use a card marker, passing it around the skirt, while on the figure; the marker to indicate the distance the skirt should be from the floor. Baste the lower edge of hem first, then turn in upper edge and baste, using a hem gage or other marker. After pressing all seams once more, try on

once more, then sew the belt and hem to position. Stitch the hem from the right side.

## Some Stitches Used in Dress-making

SEAMS are formed by joining two pieces of material. The simple process is called a **Running Seam**.

A **French Seam** is employed to make a neater finish on the inside of the garment. It is made by joining the two pieces in a running seam, on the right side, cutting it closely, turning and basting the cut edge, and stitching again, on the wrong side.

To make a **Fell Seam**, stitch same as running seam, trim off one edge only, turn in, baste and stitch the remaining edge down flat.

For a **Welt Seam**, stitch as usual, press the free edges over to one side and stitch flat.

To make a **Lap Seam**, fold over the edge of the material in tuck effect, to the width desired and baste, then stitch.

**Gathers** are formed by a running stitch, with which the material may be drawn into any desired space.

**Shirrings** consist of a number of rows of gatherings either on tucked or plain material.

**Cording** is made in the same way as shirring or gathering. Fold the material in tuck effect over a cord and stitch with a running stitch.

**Ruffling** is hemming widths of material and gathering on one edge.

**Ruching** is made like ruffling, but usually is not wide, and is hemmed on both edges, and gathered or pleated at the center.

To **Bind Seams**, use a small running stitch, holding the tape or other binding down over the seam edge, while sewing.

**Catstitching** forms a sort of seam finish; it is made with a slanting stitch from left to right, with a short stitch from right to left, having the needle point in the direction opposite to the direction of the thread; draw out the needle and continue the slanting and short stitch alternately. This is also called catch-stitch.

For decorating garments, there is no simpler and prettier stitch than the **Feather Stitch**. To make it, start at a point farthest from you, and bring the needle up through the material, make a short stitch in the direction in which you are working, and slip the silk under the needle point, as you draw the needle through. Make the second stitch in the opposite direction, and so slanted that it will be the reverse of the stitch just made.

A simple popular ornamental stitch for lingerie waists is the **Fagot**. It is used to join folds of material, which should be basted on a lining, with space between, or the width desired for the stitch. This stitch is similar to the Feather, and worked in the same way—excepting that the needle is put under the fold of material and a short stitch is taken out from center, instead of towards it. Then the thread is drawn down to form a twist and the next stitch is made.

**Hemstitching** is used on linen for various kinds of dainty work. Draw threads and baste a hem down even with the outer thread drawn. Hide knot in fold of goods. Place needle under the desired group of threads, bring it over the thread so as to form a loop around each group, then make a plain slant stitch between groups so as to hold the loop firmly. The work is done from left to right, and the same number of threads are used for each group, so as to make the work even.

**French Knots** are made as follows: With the knot of the thread on the wrong side of the material, draw the thread through, winding it over the needle end twice or more times, insert the needle again into the material, and draw it through, thus forming the knot.



**H**OME-MADE underwear is ever so much more satisfactory than even the most attractive store-bought garments of this kind. Good materials should be procured, preferable with a soft finish, because that is easier to sew, more easy to handle, better to launder, and daintier in appearance. Fine thread, fine needles and fine stitches are also desirable.

Procure good simple patterns, and alter in the same way as for outside garments. With proper attention to directions and rules, you will be sure to have good results.

For something very sheer and dainty, batiste, silk crepe or wash satin will be found excellent. For more durability a good quality of muslin or cambric is essential. Always shrink underwear material before cutting.

### Nightgowns

**P**IN the pattern to the material from the center, and work toward the edges; do not pin first at the edges, else the center will pucker. Avoid jagged and uneven edges in cutting, as both time and material are wasted in straightening them. Open the scissors as wide as possible each time so as to get a good sweep of material in one cutting.

Nightgowns are made in kimono style, with body and sleeve in one, or with tucked fronts and back, or with back and front yoke portions. In making, the front opening is finished first, with a continuous or underwear placket, as previously described, or the right side is turned in one inch and hemmed, and the left side half of an inch and hemmed; then at bottom of opening the wide hem is stitched over the narrow.

The tucks are then made and the front finished as nearly as possible, then the back, after which the dress is put together. The front neck is trimmed and overcast after tucks are stitched.

Unless the pattern makes allowance for tucks, lay your tucks before laying on the pattern; otherwise the gown will be too narrow when finished.

The seams are then sewed and the gown is hemmed at the bottom. If the material is not wide enough to cut without piecing, gores should be joined at the side seams, but avoid piecing that extends higher than under the arm. The gores (or joinings) are sewed on with ordinary running stitches, then felled, and joined to the back and front portions in the same way, taking care to let the fells turn on the back portion, when ready to hem. If goring is necessary the bottom may have to be rounded toward the sides, so as to have it even. The hem is usually from one to three inches wide.

If embroidery edging is used for a finish at the neck and sleeve edge, it should be stitched between the facings. Lace is seamed to the wrong side of the facings or bands. Yokes should be basted to the body of the gown (which may be plain or gathered), with wrong sides together, and stitched. Then the seam thus made is turned up on the right side and the front portion of yoke is turned in against it, basted close to the edge, and stitched. Yokes may also be joined to the body of the gown with a finishing braid or bias banding.

### Corset Covers and Camisoles

**I**N cutting a corset cover, place your pattern on the material as directed, and after cutting out baste shoulder and underarm seams together, and make necessary alterations at these seams. Then gather at the waistline, to the required size. These gathers are usually confined to about six inches over the front, and four or five inches over the back. Sometimes a fitted pelum or skirt piece is attached to a waist band at the lower edge of the corset cover, which keeps the garment in place. The waistband alone sometimes supplies the finish at lower edge, and may be of beading, embroidered banding, or self material.

The front of the corset cover may

## Lessons in Underwear

be hemmed in the same way as described for the night gown, or, the hem on the buttonhole side turned on the right side and stitched at each side, to simulate a box pleat.

Corset covers may be trimmed in many ways. If lace is used, it is best to overcast the insertion, beading and lace together. Turn a narrow hem and overcast the insertion to the waist with close small stitches. If a band is required at upper edge, use a bias facing.

Embroidery beading may be put on with a French seam, the stitching to come below the cord of the beading. For feather stitching, fold the edge of the beading, place it on the wrong side of the waist, stitch it and cover with a bias band on the right side.

Clip the armhole to the depth required, turn under and crease. Cut out after removing from the figure. The armhole may be finished with a hem or facing. If untrimmed, a bias facing is best. Never leave raw seams on underwear.

The camisole is merely a straight piece of material, usually is 1/3 yard wide, with casing at bottom through which elastic is fastened to fit, and with lace or ribbon sleeve bands and beading on the upper edge of the camisole through which narrow ribbon draws to fit.

### Underskirts

**A**T present underskirts are best cut from a pattern, with the skirt portion in two or three parts. If a yoke is used it should be joined same as directed for a nightgown, and straight bands should be applied as directed for drawers. The placket may be finished as a continuous or underwear placket.

Flounces may be of embroidery or of material 12 inches wide. Baste flounce to skirt so that seam will come on the right side; cover the seam with a bias band.

The best materials for underskirts are cambric, cotton crepe, crepe de chine, sateen or wash satin. In making a cotton utility skirt the cotton crepe (or a seersucker) makes one that need not be ironed, but has the disadvantage of being a bit bulky for all but the slimmest figures. A cambric or nainsook skirt should have the front and back breadths made double to make them opaque under a thin gown. Crepe de chine is very clinging, but if it is the only skirt worn under a thin dress better line the front breadth with sateen so that it cannot be seen through. Sateen is a most satisfactory utility skirt, for it has a gloss almost equal to that of satin and has practically the same effect when worn under a thin gown and the material wears well and keeps its shape. Wash satin is an ideal fabric, but a good grade must be used if it is not to be transparent and also pull away at the seams.

On the crepe, sateen and satin skirts the bottom may be finished in buttonholed scallops and no flounce be used, or there may be a self-material flounce, or one of a shadow lace put on with very little fulness.

### Combinations

**T**HESE garments are usually made up of drawers and chemises, corset covers and drawers, or corset covers and skirts combined in one garment. The directions governing the making of the separate garments will apply also to the combinations.

It is wise to insert a small shaped band across the back (in combinations with drawers) where the body joins the legs. This is usually where the greatest strain comes in wearing. Usually the front of these garments is finished with false hems cut to the shape of the garment.

### Chemises

**T**HESE garments are to be made and finished under the directions given for night dresses and corset covers.

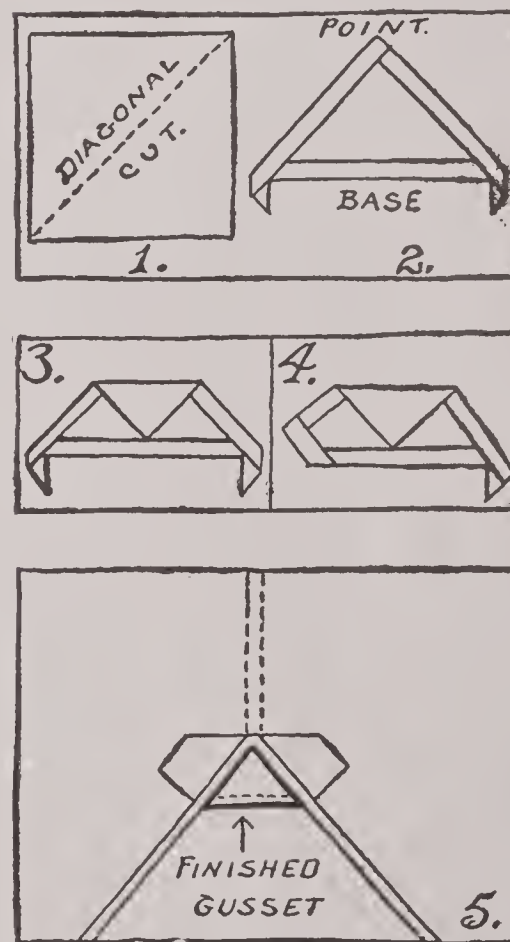
The envelope chemise is the usual chemise pattern which in the back breadth, is cut with a long, narrow tail end that is drawn up and buttoned to the center of the front breadth, giving the effect of loose drawers when worn. This garment is also called a Teddy-bear, and is excellent for hot weather wear.

### Night Shirts

**S**HIRTS are made in the same way as night dresses, i. e., first the fronts are completed as nearly as possible, then the yoke and shoulders, then side seams, collars and sleeves. The only difference being, in that the bottom hems are sometimes finished before the shirt is put together, for in a shirt these seams are left open for 6 or 8 inches from the bottom, and the hem is continued to the seams. The side seams are finished with gussets, and the sleeves should be placed in the armhole with the seam on a line with the underarm seam.

### Drawers

**A**FTER deciding on the style (whether open or closed), procure your pattern and take exact measures around the waist, from waist to bend of knee, and around the fullest part of the hips. Cut the leg (or body portion) as directed, and join seam by hand or machine, with running stitches, having the seam on the right side, turn the leg portions inside out and hide the raw edges in another seam (by hand or machine), thus forming a fell or French seam. For open drawers,



face the upper portion from leg to waist, with a one-inch wide bias facing. For closed drawers this portion is seamed together. Some drawers are finished with a yoke at the top, while others have the body (or leg portion) joined directly to a band. A yoke is best for stout figures, since it avoids any fulness directly at the waistline. If made with a yoke, it is cut double, turned up on the wrong side about half an inch, and basted. Be sure to have the yoke of the proper waist measurement at its upper edge. Gather the body portion at its upper edge, with the most fulness at the back, or ease (if made without gathers) to the yoke, with front edges of drawers lapped one inch, and with the turned-in edge of yoke and gathers on the right side. The duplicate part of the yoke is turned up 3/8 inch and basted on so as to hide gathers in drawers and raw edges of yoke. Stitch close to the edge so as to have one row of stitching hold yoke and drawers parts together. A casing may be made as

follows at top of yoke: About 6 or 8 inches from back edge on each side, and 3/4 inch from upper edge, make one row of stitching.

The fulness at lower edge of drawers may be gathered if desired into a close fitting leg band.

In making closed drawers, be sure to have the right length from waist to the seat, or else the drawers will not be comfortable. Finish each leg with a French or fell seam, and hem or trim as preferred. Then make the plackets and join the leg or body portions. Join the parts at the "crotch" (the meeting of body and leg seams) with the seams on the right side, and be sure to have the seams meet. Sew with running stitches, turn and sew again, thus hiding the first seam. Gather the front portion at upper edge into 1/2 the waist measure, with the fulness toward the center, and leaving an ungathered space about two inches from placket edge. Gather at upper edge of back into the other half of waist measure, leaving about three inches at back placket edge almost without gathers. Notch the center of each band portion, and with this notch at center of drawers (in back and front) baste to the gathers, then turn the edge in about 3/8 inch, baste over the gathers, and stitch close to the edge. Turn in the ends of the band and overcast very fine. Then finish with buttons and buttonholes.

### How to Make a Gusset

**A**GUSSET is a piece of material cut wedge-shaped and inserted at seam openings to prevent splitting or tearing. Gussets are usually cut in pairs, and generally used in sleeves and side seams of shirts, so that two exactly alike are required for the right and left sides.

A square 2 or 3 inches is large enough for such gussets; this square is diagonally divided, to make two triangular pieces, each of which forms a gusset. The edges are turned down all around about 1-6-inch on the wrong side, then the point where the two straight sides meet is turned down to meet the turn on the bias side, which is called the base. The triangular portion thus turned down forms the gusset on the right side, and the remaining portion becomes a sort of stay or lining, which may be hemmed back as it is, or the corners at the base may be turned back to the corner of the fold, that divides it from the gusset itself, thus making a six sided shape.

To sew the gusset to position, place the point into the corner of the opening at the end of the seam, and sew down each side of the small triangle on the right side, which has been already divided from the stay or lining portion by a crease. Turn the work over on the wrong side, and without breaking the sewing thread, hem the lining portion neatly all around. The two lower of the six sides next to the crease of the gusset, are to be hemmed at right angles to the seam, and the two short sides parallel to the seam. The last edge (bias) falls on the cross, and must cover the end of the garment seam, so as to stay it and form a neat finish. The fell of the seam where the gusset is placed should be cut across so as to permit of the hems of the opening to lie flat.

To strengthen the fold of the gusset it may be stitched across near the edge. Sometimes square gussets are inserted at the shoulders on boys' shirts and on night shirts to allow more room at the neck. This square (4 to 6 inches) is turned down all around with a narrow seam and the shoulders are slashed from neck to almost the length of one side of the square, and turned down on the right side. Two sides of the squares are then seamed to this opening with all the turnings on the right side, and so making a triangular gusset. Next the turned down edges are pressed down on the gusset, the other half of the square is folded over and stitched to the right side so as to cover the first stitching. The diagonal fold of the square is gathered with the rest of the neck edge to the neck band.



# Clothing the Boys



(c) W. N. U.

Good Style for the School Boy

THE change in boys' clothing has been quite as radical as the change in women's clothes. The days of dresses, kilts and petticoats for boys are over. Nowadays a boy is a boy as soon as he walks; then he is put into a one-piece dress of the romper style, made of gingham, galatea, chambray, linen or other material. His "best" dresses are made in Russian style, with or without knickerbockers, and after the age of two years, knickerbockers are generally used under the Russian blouses. The newest combination for a play suit is made up of a blouse and "overalls". The blouse closes in single or double breasted style, and is fitted with buttons around the waist to meet buttonholes that are worked at the top of the overalls; these end below the knee. The blouse is tucked under the top. The garment is comfortable and practical, and may be of one color throughout, or with dark trousers and white blouse.

At six or seven years of age boys wear blouse waists with knickerbocker trousers first, later with straight trousers. Duck, linen, gingham and kindergarten cloth are serviceable materials for sailor suits for warm weather wear.

When a boy has passed the eighth anniversary of his birthday, he will look well in "real" boy clothes, with coat in regulation style. The boy of stout build should have a Norfolk jacket or a single breasted coat.

In making clothes for small boys it is wise to select garments allowing free movements and in this, knickerbockers and blouses in sailor or Russian style, are most satisfactory. Patterns for these garments

are good for wash or woolen fabrics.

The blouse having a deep neck opening, may be finished to slip over the head, and a shield added to be worn under the blouse, and to which a narrow standing collar or neck band is added. When the blouse is made in this style, the front and back portions are usually cut in a lengthwise fold of material. For blouses buttoning close to the neck, the fronts are cut on a lengthwise thread and finished with hem and under-lap. Make necessary alterations at the shoulder and underarm seams and stitch the fulness at lower edge of sleeve into pleats or join to a band cuff. Sometimes instead of a shield for the blouse, an underwaist is used, to which the knickerbockers are buttoned. The front of this waist is overlaid with material to simulate a shield. At the waistline of this waist, instead of sewing buttons, make strong, firm buttonholes, through which insert bone buttons securely fastened to webbing. The tape bone buttons are best. Stitch the buttons carefully in place, and cover the ends of the tape with a narrow strip of material or tape. Have the buttons correspond in place to the buttonholes. Slip the buttons through the holes so as to have them show on the right side. By making several of these webbing belts, one may be laundered while another is worn. The armhole of this underwaist should be underfaced.

To make the knickerbockers, or the trousers if preferred, follow the directions on the pattern envelope carefully. Sew the fly to position on the right front, and face the left front to correspond. Have the seam on the right side of the fly. Press it open and stitch it down on either side. Use strong cloth for pockets, and face with material on the shorter sides. Face the pocket openings, and insert the pockets as directed, bringing the top of the pocket to the top of the trousers. Baste the pocket to position, so that the faced part is on the inside. After felling the upper part of the pocket to the front of the trousers, baste it, so that the faced part is a little away from the edge. Sew with a machine or back-stitch. Sew a fly or facing of material like the trousers,  $1\frac{1}{2}$  inches wide and  $5\frac{1}{2}$  inches long, to the side edges of the back portions with one short edge at upper edge of back. Sew the two fronts together and then the two backs. Wet the seams with a sponge and press until they lie flat and are thoroughly dry. Work a stay at each edge of the front fly. Sew up the side seams as far as the pockets and press in the same way. Baste, so that the back and front seams come together. Seam, stitch and press. Take a bias strip of lining  $\frac{3}{4}$ -inch wide, and stitch to the lower edge of the leg portions, turn the hem and include the lining, and hem it so the stitches won't show. Moisten and press these hems.

Turn in the top of fronts and backs and fell over a bias facing  $1\frac{1}{2}$  inches wide. Cut the waist bands as directed and work a buttonhole in the centre of the band and another half way between the centre and the sides of the trousers. Stitch the bands to the inside of the trousers, with the upper edge of the band a little below the edge of the trousers. Tack at the ends and between each buttonhole. Lap the fly or facing on back of trousers under the front and work a stay at lower edge of the opening. Sew a button on each side of the back of trousers to correspond with buttonholes in the front to secure a closing here.

Take special care that clothing is not rough, tight or irritating about

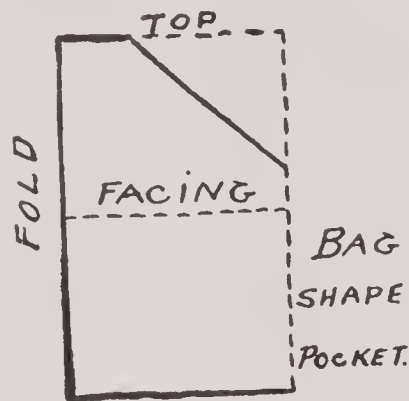
the crotch. Avoid on this account any underdrawers of more than a quarter wool, (some children need a thin gauze suit even under this type of underdrawers). Be careful that drawers and trousers are not cut too shallow or short in the seat and that no rough seams be left, which defects are sometimes found in ready-made garments. Do not let boys wear their suspenders too tight, drawing trousers too close to the body. All these defects may be harmful and cause unnecessary irritation or actual illness.

Remember too, how quickly small children grow and make due allowance in cutting out new clothes, but do not, through a mistaken sense of economy, let children wear clothing that is too tight for them, especially about the lower part of the body.

## How to Make and Sew Pockets for Skirts and Children's Dresses

POCKETS are such a comfort, particularly to children, and one notes with pleasure some of the new "pocket" skirts for ladies. Well trained needle women, of the old school especially, will be familiar with two styles of pocket; the bag or sack shaped, and the oval or pear shaped. Both may be made of lining.

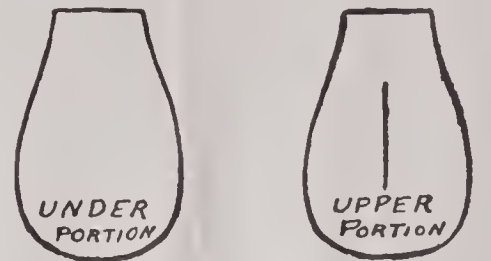
For the bag shaped pocket a piece of lining 12 inches long and a few



inches wider is required. This is folded in half across the width and at the top a small part is cut off diagonally beginning one or two inches from the folded edge at the top to two or three inches at the outside edges. At the top the inside edge is faced about 4 inches

deep, with material, then the sides and bottom are joined in a French fell seam.

The oval pocket is made of two pieces of lining 12 to 14 inches long and 8 or 10 inches wide. The bottom of each piece is rounded and the sides sloped to a width of two inches at the top. Make a cut in one piece 2 inches from the top and 5 inches long, face each piece half



way down on the inside, slashing the facing to correspond with slash in pocket. Join the parts with a French seam, with the first row of stitching so that the inside of the pocket is uppermost, make the second row of stitching after turning the pocket wrong side out, through the slash.

Pockets are usually placed (when single) at the right hand side, under a fold or in a seam, which must be opened enough to allow the hand to go in comfortably. Pockets are sewn in from the wrong side of the skirt with the inside of pocket opening, placed at the right side of the opening made in dress or skirt. The slanted upper edge on the bag pocket is the edge to be sewed, and the short straight edge remaining is turned into a box pleat and sewed firmly together, but not fastened to the skirt. In the pear shaped pocket the slashed edges are sewn to the skirt together with facing, which gives it firmness. The slash must be the same length as the skirt opening. Pockets are best sewed in by hand, the seams well overcast and the top stayed to the waistband if possible. When properly faced and sewed in the lining will not be visible from the right side. On sports skirts the outside, patch pockets are frequently used and these are much simpler to place than are the inside pockets, since careful placing and unpuckered stitching are the only requirements for making these pockets properly.

## Dressing the Girls



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Little Girls' Street Costume

GOOD materials, softness of texture, plain, easily laundered styles and comfort are the essentials in well chosen styles for children. Nainsook, dimity, batistes, fine flannels and wash silks make the best, most suitable clothing for the baby and for the older tots' dress clothes. For rompers and play clothing children need heavier goods in darker colors, such as gingham, galatea or the cotton crepes that need no ironing.

All underwear must be soft, with well finished seams so that the delicate skin of the child shall not be irritated and above all, keep underclothing clean and fresh. The simplest of trimmings should be used on both under and upper garments, but whatever is used, should be of the finest and put on in a way that will launder easily.

All clothing should have its weight carried from the shoulders with no confining waist bands depending for their support on the child's hips. Patterns on children's fabrics should be smaller than those that may be used for adults and colors may be more vivid. For children old enough to play about alone, that is from three or four years on, the pretty gingham, chambray, serge and flannels make good dresses.

No better method of making has been found than the one-piece dress or putting the skirt on a separate underwaist so that weight is carried





(c) W. N. U.

by the shoulders and the middy or sailor blouse worn over this. The child's waist should always be wider in front than in back, leaving plenty of room for lung expansion, and arm-holes must be cut large enough to allow free arm play. Infinite harm can be done by having any part of a child's garment too tight. Better choose styles that look well when loosely hung and



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*Simple and Effective Costumes for Small Girls. These Styles are Suitable for Either Woolen or Wash Fabrics*



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where possible have tucks that can be let out to allow for growth.

Dresses for little girls now have bloomers made to match, this allowing girls the same freedom of motion as boys enjoy in their play. In fact, some mothers now dress their small daughters in overalls for the morning's play in the home yard.

Children are very sensitive to color and love pretty clothes, getting much innocent enjoyment from being nicely dressed. Business men and women have learned the value of making a good appearance and

the more successful ones usually dress neatly and becomingly. They realize the influence that being well, and inconspicuously dressed, has on the mental attitude of those with whom they come in contact as well as on themselves. Similarly children are effected by their clothing and a timid, introspective child may be made acutely unhappy and shy by being dressed in ugly clothes or clothes that seem to him ugly. Dressing a child always the same with no variation of style or color is bad in its effect on the child, for the youngster needs a healthy interest in proper clothing and should get enjoyment from having pretty things. Remember that dress you used to have that you hated to put on? Nearly every child has had similar suffering. And one of the most acute unhappinesses of a child is to be dressed differently from other children. If middy blouses and skirts are the school fashion of the moment, do not force a little, short-waisted frock on the girl, and if all the boys are wearing Norfolk suits, why deliberately buy or make a sailor suit for the boy? Of course, half-worn clothing must be worn out and certain extreme styles, that are not in good taste, should be avoided, but do not make a child suffer needlessly about clothes. There are too many other more important matters to face in life.

The same simple pattern, when made of different materials or adorned with various trimmings, may make dresses seemingly entirely dissimilar. Many women learn to follow a certain pattern, but by these clever changes in handling, give great apparent variety in a child's clothing.

In these days of dye soaps and home-use dyes for woolen fabrics, no child's garment need look faded for the color soaps are as easy to use as ordinary laundry soap and will cleanse at the same time that they dye.

With present high prices for really good material many women are cutting down adult garment for the children. Cleaned, pressed and perhaps re-dyed, children can make use of adult garments and have real-

ly better material than if these had been bought new.

Men's overcoats and suits cut down to make suits and jackets for small boys or a woman's heavy long coat may be similarly employed.



(c) W. N. U.

*Three Good Summer Models for Little Folk*



Lila Lee Poses in a Peter Thompson Suit



# Making the Layette



First Short Clothes

THE pattern is cut in one size. It requires of 36-inch materials:

A	Yoke dress	2 yards
B	Coat	2 1/4 yards
C	Bonnet	3/4 yard
D	Nightdress	2 yards
E	Petticoat	1 3/8 yard
	ruffle	3/8 yard
F	Feeding apron	5/8 yard
H	Drawers	3/4 yard
I	Rompers	1 1/4 yard
J	Underwaist	3/8 yard
K	Play dress	3 yards

Pattern 3125 is 20c.

HYGIENIC methods pertaining to the care and comfort of the baby are largely considered nowadays in preparing a "layette," and garments of short lengths are used. In this way the child is easier to handle and much more comfortable, while there is also a saving in labor, time and expense in the laundering of the garments.

An infant's wardrobe may include as many dresses, sacks, nightgowns, wrappers, skirts, pinning blankets, bands, shirts, socks, boots, wraps and caps as fancy or one's purse may dictate. These garments may all be made at home, and if made simply will be all the more satisfactory. Comfortable little woven silk and wool shirts may be bought ready made, and these are best. Soft and fine materials should be used. Flannel, nainsook, cambric, and fine lawn are the best, and the simplest of trimming and ornamentation is to be preferred. A little soft lace or embroidery, or feather stitching forms a neat finish.

The bands should be about 24 inches long and not more than 5 inches wide. These are best, if perfectly plain and soft, without any stitching or finish on the edges. The bands are used during the first six months, though some mothers continue to use them until the second year together with the knit bands having shoulder straps.

Petticoats of flannel are serviceable. These may be of cotton and wool or of all wool. It is best to make them in the Gertrude style, which hangs from the shoulders, where it may be fastened with buttons or tied with ribbons. This garment may be bound or faced on the free edges, but a scalloped silk edge forms a dainty finish. To sew use a fell seam with a herring bone stitch on the inside, or a plain seam pressed open and feather stitched on the outside to hold it open. If yoke petticoats are preferred, cut the yokes of soft nainsook, bind or face the edges, or cut the yoke double. If cut double join shoulder seams of each portion and press open. Then lay the two body portions evenly together, the shoulder seams of both toward the outside, and stitch around the outer edge, except at the points at the edge and the space between the notches that indicate the part to be left unsewed, for the insertion of the upper edge of skirt or pinning blanket. Af-

ter stitching turn the two body portions, to bring the seams inside. The edges at the pointed ends are turned in and the end of a piece of tape is slipped into each opening, and the edges sewed down. Then the edges around the yoke are pressed flat and stitched. Baste around the armhole about one inch from the edge to keep the parts evenly together. Notch the raw edges, turn in evenly, baste and stitch, and for a neat finish overhand the folded edges. Bind the side opening with tape.

The skirt portion of these garment is open in front and its hems are stitched or finished with feather stitching.

Pinning blankets, finished at the top with straight bands have this advantage. They may be removed without undressing the baby. They serve the same purpose as the skirt with yoke or in Gertrude style, and are made with a straight band about 6 inches wide and 2 inches longer on each end than the width at upper edge of the skirt. This band is best cut double, and stitched excepting on the edges where the skirt is to be inserted. When skirt is in position turn and stitch around the edges. The skirt or petticoat of nainsook or cambric, may tie or button on the shoulders or around the waist or back. The lower edge of white skirts may be finished with tucks or ruffles of embroidery.

For nightgowns, nainsook is the best material, and the gown may have a set-in sleeve or be cut in kimono style, which is simple, easy to develop and comfortable. Flannelette flannel makes soft, warm nightgowns, especially for cold weather. It is well to have nightgowns trimmed with simple feather stitch braids, and the neck finished with a casing for the insertion of tape or ribbon, or, a narrow neckband may be substituted, but this unless made large, will soon be too snug.

Little sacks and kimonos may be made of cashmere, flannel or flannelette and as these, too, will require re-

grows, a box shaped coat or one with a yoke and short shoulder cape is desirable, although the cape while giving additional warmth also adds to the inconvenience in handling and carrying the child. Bedford cord cashmere and silk are good materials for the coats. White flannel, silk lined is used for the cape, and for greater warmth an additional lining of quilted satin may be used.

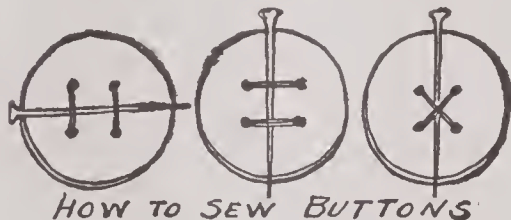
Simple bonnets of silk or lace and lawn, or of either material simply embroidered are in good taste.

Moccasins of chamois are fine for very young babies. These may be bought, or readily made at home and are easy to wash.

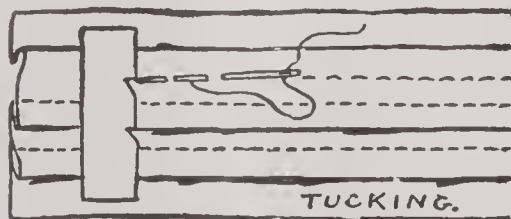
Diapers, of which there should be several dozens, are made of cotton. Those of a good grade of birdseye cotton are warm and absorbent. Soft flannelette is splendid for early use, and afterwards may be used for inside ones. A good way after the child grows a bit is to have some large size diapers and some smaller to use with the larger. Fold the large one in the ordinary way and the smaller in three folds like a napkin. Place in position with the smaller inside the larger, with one short end over the center at the back and the other short end over the stomach. Now pin the back over the front and pin together above the knees, with the stockings pinned up at the same time.

## Buttons and Buttonholes

SMALL buttons only should be used in baby clothes. When tucks are desired and not marked in the pattern selected, they should be made in a straight part of the material, and the part of garment cut out afterwards. Tucks may be marked with a gauge made from a stiff cardboard, cut in notches to show the size of the tuck. To work several tucks with even spaces between, the gauge should be cut with a second notch to indicate the space from the fold of one tuck to the fold of the other. To illus-



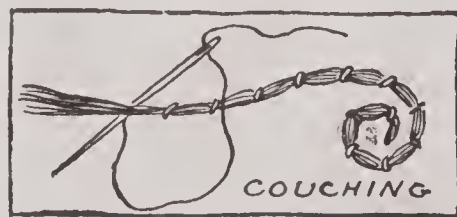
HOW TO SEW BUTTONS



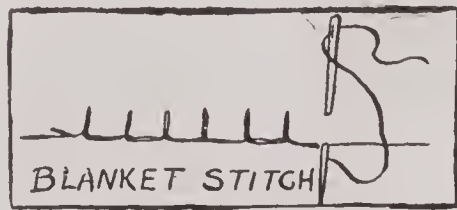
TUCKING.



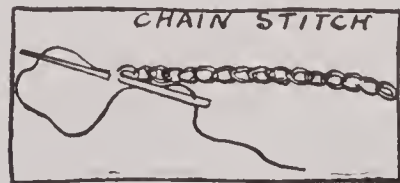
SEEDING



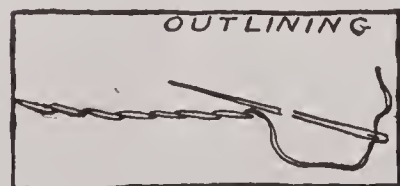
COUCHING



BLANKET STITCH



CHAIN STITCH



OUTLINING

trate:—If tucks are 1/4-inch wide and spaced 1/4-inch, the gauge is slashed straight across 1/4-inch from the top; 1/8-inch below this slash make a slanting cut to meet it. This forms a notch with a straight and a bias side. One



The Long Clothes

FOURTEEN simple garments, all of which are essential in an infant's layette are provided in this pattern.

These require of 36-inch material:

A	Cloak	2 3/4 yards
B	Carriage robe	2 1/4 yards
C	Cold feet gown	2 1/4 yards
D	Kimono	2 1/8 yards
E	Slip	2 1/2 yards
F	Barrier coat	2 1/4 yards
H	Cap	5/8 yard
I	Shirt	3/4 yard
J	Diaper drawers	1/2 yard
K	Sack	5/8 yard
L	Pinning blanket, muslin	3/8 yard
	flannel	7/8 yard
N	Bib	1/2 yard
O	Bootee	1/4 yard
P	Band	1/4 yard

Pattern 3112 is 20c.

inch from top of gauge make another notch. The tucks may be basted and machine stitched or sewed by hand with a running stitch.

One is sometimes puzzled to know just where vertical and horizontal buttonholes are required. All buttonholes that have to bear strain, should be crosswise of the goods, i. e., for waist back, sleeve cuffs, collar and neck bands, and bands for skirts. Buttonholes for waist fronts and shirt fronts, sleeve plackets and baby dresses may be cut vertical, as these do not bear much strain. Buttons should be sewed on so that the stitches will run with the warp and woof of the material. In sewing on buttons, first mark the places for them and take a small stitch on the right side to be covered by the button. Thread the button and place a pin on top of it at right angles, to the desired direction of the stitches, sewing through the holes, connecting them in the manner desired with from seven to ten stitches. Take out the pin and stem the button by winding the thread between the button and the garment around the stitches as tightly as possible without breaking the thread, about ten times. Put the needle through the wrong side and fasten the thread with a couple of back stitches.

When buttons are to be covered with material to match a garment as on a child's coat, buy plain wooden moulds of the desired size.

To cover a mould, cut a circle of material a bit more than 3/8-inch larger all around then the outline of the mould. Push a little bit of surgeon's cotton through the hole in the mould's center, and stretch it evenly over the face of the mould.

Gather at less than 1/8-inch from the edge on the circle of material, place over the mould and draw up the thread. Be sure to keep the thread at an even distance from the edge of the mould, and with the gathers even, so face and edges will be smooth.

Sew back and forth across underside of the button to strengthen it and then the button is sewed on.

(Continued on page 65)



# How to Do Mending

**I**N repairing articles of clothing much depends on rule and method, care, patience and neatness. Mending may be divided into two classes—patching and darning. The object of patching is to replace worn parts of a garment, by inserting better material. These worn parts owing to greater strain or more service, have become worn before the remainder of the garment, and when breaks, rents and tears are too large for darning, patches are in order. Articles that are worn more or less evenly in all parts are best not patched, because the surplus material of the patch being newer than that of the garment, it will only strain or tear it.

When patching is referred to as a repairing method, it implies putting in entire new portions of a garment, such as bands, cuffs, collars and facings, and is best learned from the ways of making the garment. The ordinary patching is cutting out worn or torn parts and putting in better material. The patch must be of the same substance, color and quality as the original material. Entirely new material, being stronger than the garment, should not be used. If partly worn pieces are not available, better choose thinner material. Wash fabrics should always be washed before using. Dresses generally lose some of the original color through wearing, and one may fade a patch in the sun, to the right tone, before using. The first principle in patching is to have the finished patch show as little as possible.

In inserting a patch, care must be taken to have the warp of patch and article run in the one direction. Selvages usually all run lengthwise on garments because the warp threads have more strength. When the position of the selvages cannot readily be determined, pull the material in different ways; the stronger or warp threads will yield and stretch less than the woof; or fray out a few threads, and you will find the warp smooth, against a wavy appearance in the woof.

Patches come under four headings: linen, flannel, damask and dress linen patches. These are placed on underwear, bed linen, aprons, etc., and may be oblong, triangular or square. The square are generally used, but if the worn part is longer one way, an oblong patch should be used. Triangular patches are good for small corner tears or holes, and in garments, the

one side may be included or form part of the seam. These patches are good on sleeves underneath, at elbows, or legs of drawers. In cutting, one side only may be on the crosswise thread of the material, the two other sides should be straight. The warp and weft threads must meet those in the article to be patched, thus making one angle, a right angle.

There are many ways of preparing and setting in these patches, but a few usual rules are to be observed. The widths of hems (suited to the thickness of the material) must be the same at each side; the corners must be firmly and securely sewed; the patch must be on the wrong side when finished.

An easy and universal method is to hem the patch on the wrong side, and then fell it in the right. Strike or mark on the right side of the material, where it is to be cut away; then mark (on the right side), for the seam allowance (usually about  $\frac{1}{4}$  inch), lastly mark the actual width of the fell according to the thickness of the material. This last marking or striking is on the wrong side, as that is where the patch is to be sewed on. Now prepare the patch, which also requires three markings. First mark on the

marking, and the patch joined on the right side, with the first marking in the patch and the second marking in the garment corresponding. Then fell the patch back on the wrong side, turning the edges in, and meeting (if correctly cut), the outside marking in the garment. When the patch is hemmed on both sides (a simpler plan), then it is unimportant whether the worn part is cut away at the beginning, or just previous to felling. With this latter way, however, there is danger of cutting through the patch as well as through the worn material.

**Flannel Patches**—are sewed in without turning, at the felled edges, which are finished with cross-stitches. All points must be marked by small pins or tackings in colored cotton, as owing to the thickness of the material striking will not show. After deciding on the amount of material to be removed, cut the patch about  $\frac{1}{2}$  inch larger all around. Baste and cross-stitch the patch to the wrong side of the garment with the fall of the nap and selvedge corresponding, and warp and weft thread on the same line.

The  $\frac{1}{2}$  inch allowance on each side of the patch is for the fell. Cut away the worn part before or after arranging the patch, but be careful to leave  $\frac{1}{2}$  inch again on every side for the upper part of the fell. The herring boning should cover  $\frac{1}{3}$  of the seam allowance, so that when the stitching is finished on both sides, a space of about 4 threads will be at the center of the fell. Stitch on one side through the patch and material and through the material only on the other side. Flannel patches may be shaped the same as linen patches.

**Damask Patches**—are used principally on table linen, and as with other patches, right and wrong sides, threads and materials must match. Damask patches, are best "darned in," with the finest embroidery thread. Cut the worn place into a square or oblong and the patch the same size as the hole. Darn in the patch with a single stitch, taking from 4 to 8 threads deep in patch and article. The stitch should be straight, and the needle brought between the two raw edges, underneath and up on the right side. At the corners, the last six or eight stitches of the previous row on the patch are crossed by stitches in the opposite direction, thus securing the corners.

**Woolen Patches**—are best ironed when finished under a damp cloth on both sides if convenient. It is well to press all patching.

**Dress Patches**—must be matched in figured and striped material, so the design will remain unbroken. It is good to sew these patches, which may be shaped same as the others, with silk or cotton to match the color of the fabric. Sometimes a thread of the material itself may be drawn and used for this sewing, thus ensuring an exact match to the fabric. Place dress patches by seaming in from the right side; with seam allowances on both patch and garment; the seams to be turned on the wrong side.

Woolen fabrics may be patched in this way, and the seams worked with frayed threads of the material. Another method of dress patching is to work the seams on the wrong side, laying the edges of the wrong side flat on each side of the seam; trimming the corners, and cutting the material close to the sewing; then buttonholing or overcasting the edges. Or, turn back both edges on the patch and over cast or buttonhole.

Tailor's patches are put in with no visible stitches on the right side. The wrong side is stitched instead of being seamed. The worn parts on the garment are cut away to form a square, oblong or triangular opening and the material is marked  $\frac{1}{4}$  inch from the edge. Then the patch is marked the same size as the opening, and cut with the seam allowances of  $\frac{1}{4}$  inch. Slash the corners of the opening to within a few threads of the marking and stitch patch and garment with the right



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Modern Revival of 1850 Styles

sides of both together. Notch where corners are turned on the patch, to make them flat; over-cast and press.

## Stitches for Baby's Layette

**COUCHING**—is an "over cast stitch." The several strands must lie loose between the couching stitches to give a raised effect.

**The Blanket Stitch**—Is sometimes referred to as a buttonhole stitch, but it differs from the regular buttonhole stitch because it has a single purled edge. It may be used to embroider scallops and is sometimes substituted for overcasting. It is made in various patterns. The stitch is worked from the left-hand side to the right and stitches must not be drawn too tight.

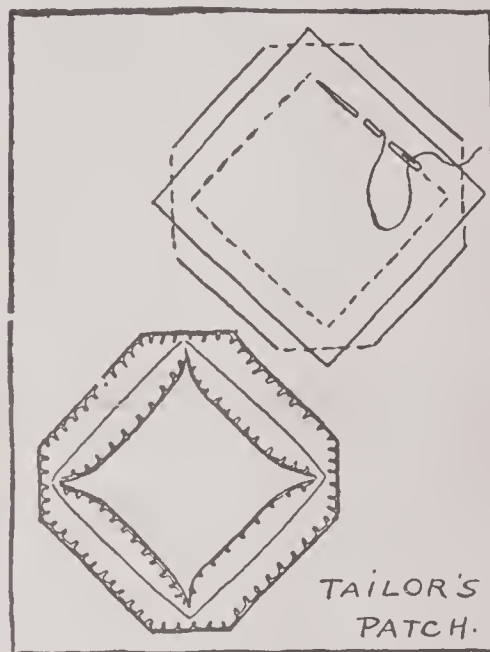
**Chain Stitch**—Resembles links in a chain and is made loose. Hold the material toward you, bringing the needle from underneath.

**The Stem Stitch**—Is used for veining, or strengthening the edges of a design. The material should be held smoothly over the index finger, to avoid a puckered or over-tight look. No matter in what direction the line goes that is to be followed, the material should never be held on the bias.

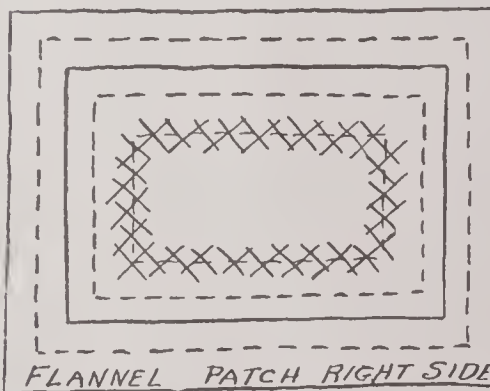
**Seeding**—Is made with fine back stitching, with a space between each stitch the width of the stitch.



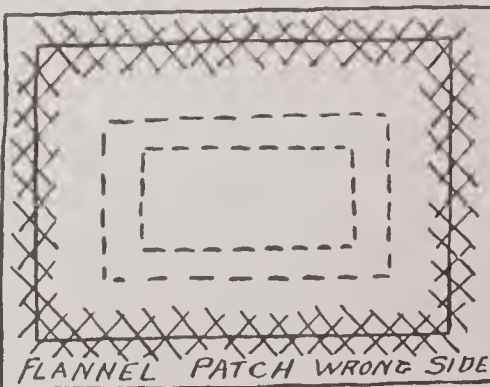
(c) U. & U.  
Style of 1920 Based on 1870 Models



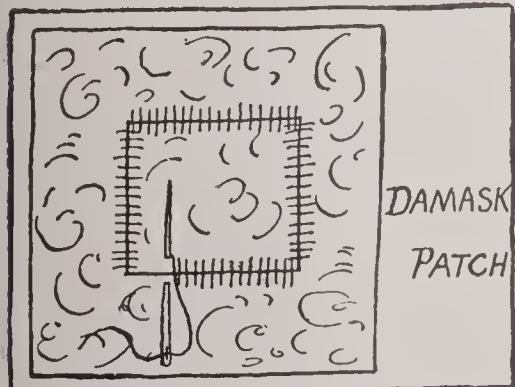
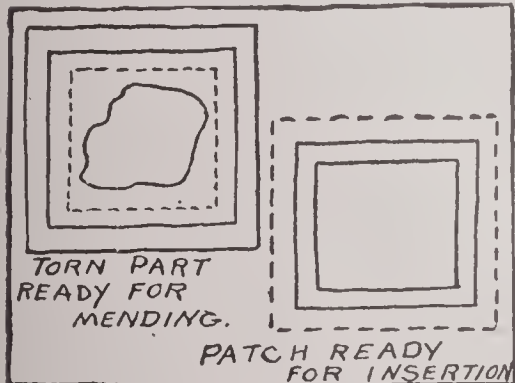
TAILOR'S  
PATCH.



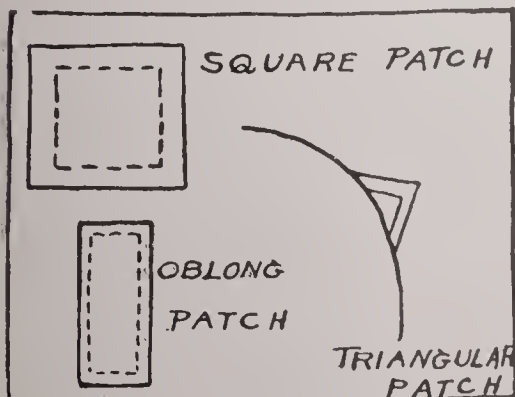
FLANNEL PATCH RIGHT SIDE



FLANNEL PATCH WRONG SIDE



DAMASK  
PATCH



SQUARE PATCH

OBLONG  
PATCH

TRIANGULAR  
PATCH

right side the size or outline of the second marking on the material, as the first sewing comes on this line. Then mark on the wrong side the seam allowance, which is the same as that allowed on the article to be patched. This marking will form the outer edge of the patch when finished. The third marking may be on either side and is for the seam turning, about  $\frac{1}{5}$  of an inch; cut out the patch at this marking. If the patch is to be seamed to position, the worn portions on the garment must be cut away to the first marking; the corners must be cut to within a few threads of the second



# All About Darning

THE object of darning is to replace worn places in material by inserting new threads. These new threads should be as nearly like the originals as possible, in quality, size and kind. All darnings, excepting Swiss and stocking web darning should be worked on the wrong side. There are six different kinds of dars: plain, running, damask, (which is divided into two classes, plain and twill), Swiss, hedge or catch, and cross cut.

Plain darning, see Diagram No. 1, is employed for holes, as in stockings. The hole may be left as it is, or cut evenly to a square or oblong shape, but all frayed edges should be trimmed. The warp threads are inserted first, with a small margin of running stitches around the edge of the hole to hold the darn, and to strengthen the material around it. Then the weft threads are added, each one carried alternately over and under the warp threads, forming a sort of interlacing or lattice effect. Each thread is preceded and ended by a few running stitches, and a loop of thread is made at the end of each row, to allow for shrinking in washing. Running dars, see Diagrams Nos. 2, 3, 4, are worked by placing a certain number of rows of running thread, side by side, worked on the wrong side. In every alternate row the same threads are taken up on the needle. The use of running dars is to strengthen worn places where no real hole is. It is best in running dars to put the threads in, the way of the warp, if possible.

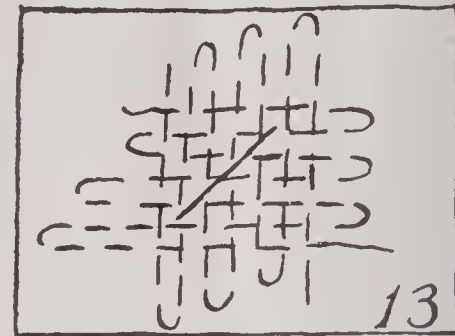
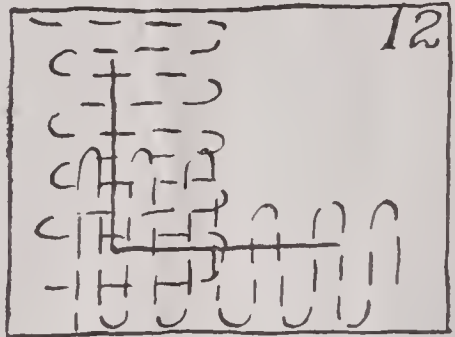
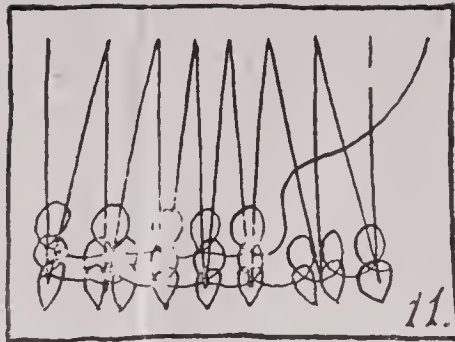
Small loops should be left at the end of each row. The number of threads left between each two rows

Twill darning, see Diagram 6 for material woven diagonally is worked by taking up one thread; and crossing over 3 or 4, and in each row this thread is worked to the left or right of the foregoing one, as the weave may require.

Swiss dars, and stocking web dars are similar, excepting that the former is used to strengthen a weak place in knitted articles, while in stocking web a hole is darned. The stitch used is firm and elastic when finished, and also invisible. It is an accurate copy of a plain or purl knitting stitch. It is commenced at the lower right-hand corner, and worked on the right side. When working a hole the threads should be unpicked at top and bottom to make the opening square or

Each row of stitches should be strengthened at the sides and each stranding thread cut and pulled out separately when working the last row. When finished the ends are secured, and loose material trimmed.

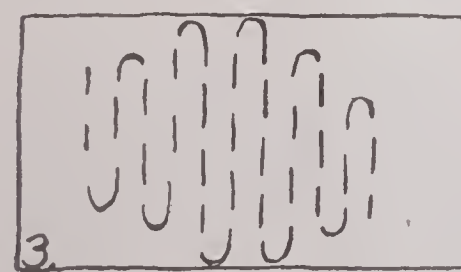
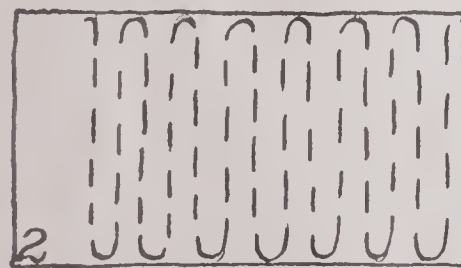
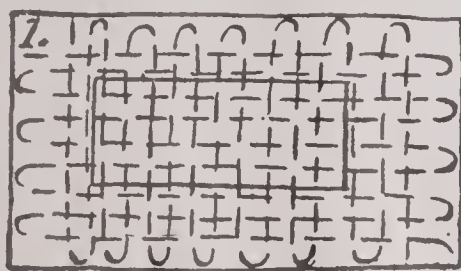
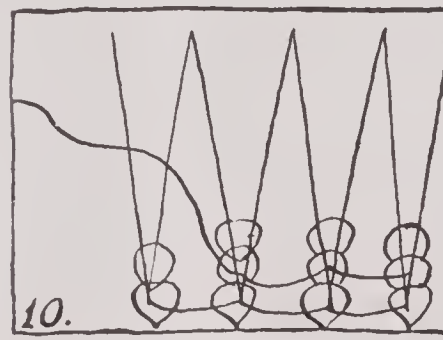
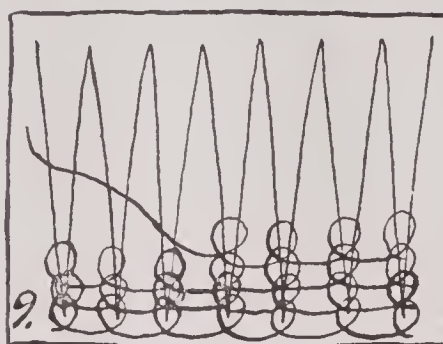
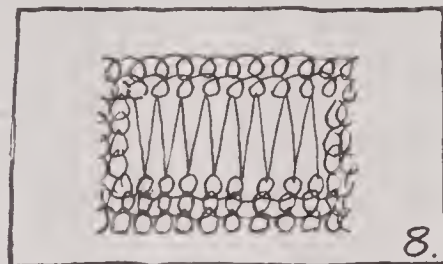
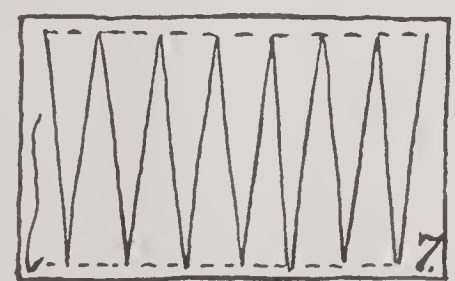
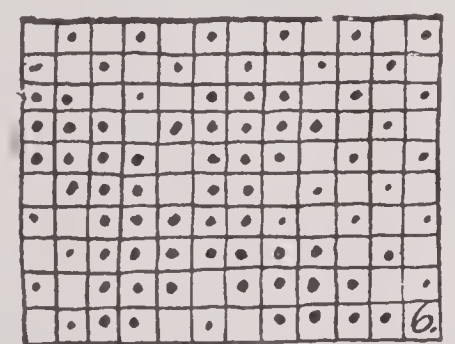
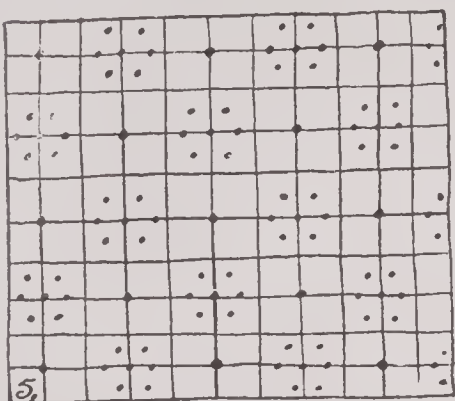
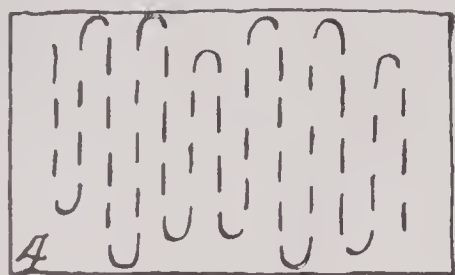
Catch or triangular darning (see Diagram 12) is used on dresses and aprons, when such garments are caught on sharp objects and produce a tear that looks like two sides of a square. The tear is gently drawn together with the running darn stitch. Five or more stitches are made on each side of the tear, continued to the corner, then worked on the opposite side in the same



way. Or—a stronger way—each side may be continued down to the outer margin of the stitches to make a complete square corner.

While working on tear of this kind, hold the edges firmly with the left hand to prevent fraying, and also stay the tear for two or three rows beyond the tear.

Cross cut or diagonal (see Diagram 13) darning is the same as catch or triangular darning; cross-cut tears are those in which both warp and weft threads are cut or torn diagonally.



of threads should be the same as those taken up for each stitch. These darnings are usually square for firm materials, while for thin fabrics, the threads are worked in diamond or irregular outline. When worked so that the ends of each row of threads form a point or an irregular figure, the strain does not come repeatedly on a few threads.

Damask darning is a form of plain darning, used on damask articles. There are two kinds, plain and twill. The work may be done with good embroidery cotton, and is like the ordinary darning as regards the warp threads. The design is formed by taking up, and going over a number of threads when putting in the weft threads. It is good to make a small drawing of the design on transparent paper, and to indicate by dots the threads to be taken up. See Diagram 5. The non-marked spaces will indicate the threads which the needle is to cross.

oblong. The loose edges at the sides should be turned under until the work is done.

The stranding, see Diagram 7, requires one more stitch at the top than at the bottom, i. e., if the bottom has 10 stitches, the top should have eleven, and yet when finished both should have an equal number of stitches. To overcome the difficulty, have 9 whole stitches at the bottom, and  $\frac{1}{2}$  stitch at each side of the nine. Then begin working at the lower right-hand corner, through the half stitch at the top right-hand corner, then through the whole stitch to the left of this, back through the first lower stitch, up through the next, and continue so, until all is finished. See Diagram 8. Care should be taken to begin and end respectively at the lower right and left-hand corners. Diagrams 9 and 10 show the plain and purl stitch used. Where is it necessary to narrow according to the shape of the garment, two stitches may be caught together, as in Diagram 11. (In the Swiss darn the stitch is the same, but stranding is not required, as there are no holes, and the threads are only worked over each stitch in the worn part.)

## Care of Clothing

THE length of service obtainable depends largely on the treatment accorded garments while they are in service and also the method of their storing when not in use.

When removing clothing at night, shake out each piece and brush all woolen and silk goods, on which dust may have accumulated. Use a fairly stiff brush on rough materials but for broadcloths and silks a soft brush, designed for use on velvet, is preferable because this will remove the dust without roughening the surface of the fabric. Cotton, linen and the more delicate silk materials should be shaken out and not brushed. Hang coats, skirts and dresses on hangers at once so they will fall into shape and much of the crushed appearance will be gone by morning. Give all clothing a thorough airing before putting it away or donning it again.

Both as a saving of space and because of better circulation of air about clothing so hung, a good method of arrangement for a clothes closet is to run a rod across the closet and put the hangers all on this. Far more hangers can be accommodated in this way than by ranging them around the wall and a desired garment is much more quickly selected when all are in view. Metal hangers should be wrapped in tissue paper or cotton material to avoid danger of rust to coats and waists.

Covers should be supplied for costumes being put away for some time or for delicate fabrics, easily soiled. These cover bags are made like long envelopes with an opening at top just large enough for the hanger hook to go through and one side of the bottom folding over the other and buttoning up after the contents has been arranged. A

large square of material with hole in the center may be put over waists instead of using bags.

To prevent moths in garments that are used from time to time all summer, keep closet clean, take the clothes out and brush them thoroughly from time to time, giving them an airing if the closet has poor ventilation, and above all, look the garments over carefully each time for any signs of moths or eggs. Turn pockets wrong side out, brush



Cover for Clothes Hanger

under collar and cuffs on top edge of hems and in any pleats or folds. Dust and stains must be at once



removed for these make excellent breeding places for the moths.

### Lengthening the Life of Clothing

**I**MEDIATE attention to rips, sewing on loosened buttons and hooks, reworking worn buttonholes, and "preventive" darning are recommended as means of prolonging the life of a garment. The latter repair measure consists of reinforcing a worn place with rows of fine stitches or by laying a piece of cloth under it and darning it down with ravelings of the material. If the goods is faded, the patching material may be faded by dampening and laying it in the sunlight or by washing in peroxide of hydrogen or fading with oxalic acid.

Turn up the hem on sleeves, dress bottoms and trouser legs a little if the edge is frayed or cut and blind stitch the inner side against the outer, making the inner turn a little shorter than the outer one.

To keep clothing looking "as good as new" as well as actually preserving and lengthening its life, it is necessary to keep it clean. Brushing with a stiff brush for woolen clothing and with a softer brush for velvet or silk, is necessary to remove dust, and spots and stains should be carefully treated with cleaning preparations as soon as possible. In most cases this can be done at home, but it is more economical to have professional cleaners handle very delicate garments.

Little can be done to half worn undergarments except to patch or darn worn places, to sew on buttons, or perhaps to rework frayed buttonholes. Sometimes unworn parts may be recut into garments for smaller persons or children, but in such cases one must be sure that the amount of wear in the made-over garment will pay for the labor expended. Drawers and undervests can be made for children from the good parts of cotton or woolen undergarments that the adult can no longer use; also the tops of stockings can be converted into various garments.

Far greater possibilities exist for extending the service of the outer clothing than the underclothing. Women's dresses may often be freshened and made to look new, simply by cleansing, pressing, and adding new collars, cuffs, and girdles. If this does not seem practical, they may be recut for a smaller person, or the material may be combined with some other to make a garment. Two dresses, for instance a woolen and a silk or satin one, often may be combined to make one dress. Cotton, linen or wash silk, faded to shabbiness, may be restored by washing with dye soap.

Women's coats sometimes may be made to look new and more attractive by adding collars and cuffs of velvet or fur for winter and of silk or satin for spring. New buttons, reworked buttonholes, and new or well-mended linings give an air of freshness. It may be better economy to recut the coat for a smaller person and use the amount thus saved toward the purchase of a new one for the adult. Buy a medium weight coat for between seasons and interline it for winter use rather than have two weights of wrap on hand and when styles change rapidly this is a really good scheme.

A man's overcoat too badly worn for his further use may be recut to make a good overcoat for a boy; or a man's suit may be cut and made into an entire suit (jacket, trousers, and cap) for a small boy, the price of the boy's suit being saved toward that of a new one for the man.

Articles of no further service should be disposed of promptly, for stored goods make work for the housekeeper if they are kept free from dust or provide excellent



Photo Courtesy U. S. Dept. of Agriculture

Brushing and Sunning Garments for Storage

breeding places for moths if not immaculately kept. Some outworn garments, cleaned and mended before being given away, may be used to advantage by local charities, by relief organizations, or perhaps by individuals.

### Pressing

**P**RESERVING the shape of a garment lengthens its service. Almost anyone can learn to press clothing neatly. Examine each garment carefully and remove all stains before ironing as the hot iron may press the discoloration permanently into the fabric.

Woolen clothing should be covered with a thoroughly dampened cloth and pressed with a moderately hot iron until nearly dry. If the cloth becomes absolutely dry, shine is likely to appear on the garment. Press silk very carefully; in fact, sometimes hanging a silk dress over a tub of steaming water will remove wrinkles without actual ironing. Washable white silk garments should be washed and rinsed in lukewarm water, wrapped in a towel, and pressed with a warm, not hot, iron. Handled in this way they will not turn yellow for a long time.

### Care of Gloves

**D**RAW kid gloves from the hands carefully; if necessary, turn them inside out in getting them off, but do not pull them off by the finger tips if you care to have their shape retained. Blow into the gloves and then draw the fingers into shape before putting them away. Silk gloves may be turned wrong side out in removing, but many women wash the gloves before taking them from the hands, using a good soap and tepid water and with white silk, rinsing in cold water and drying away from bright light. If silk gloves are not to be worn for some time, better wash them out in cool water to remove substances that might rot the fabric. Washable kid is handled as is silk.

Sending kid gloves to the cleaner is quite expensive and many women rub slightly soiled gloves with cornmeal dampened in gasoline. Another method is to put the gloves into a wide-mouthed bottle or preserve jar, partially filled with benzine or gasoline, let them soak for a time and then

shake gently. Several rinsings of fluid may be needed until the gloves are clean. Gasoline or benzine must be used in the open air and materials *must not be rubbed in these liquids*, because of their highly inflammable qualities. White kid gloves clean most satisfactorily; brown ones usually look faded. When cleaned, blow into shape and hang in the open air to dry.

Nothing looks so untidy as a torn glove and many tears and rips could be mended easily if taken in time. Mend ripped seams in kid gloves with a strong cotton rather than silk, as the latter tears kid. Use a color to match existing stitchings and sew with a short needle, over and over, going a little beyond the ripped portion on both ends to prevent further ripping. For a large hole, edges may be buttonholed and then oversewed or a patch inserted. Shops make a business of replacing clasp fasteners that work out, but if necessary a piece of goods can be sewed on at home and snap fasteners put on like those used on dresses. Fabric gloves may be darned with thread or fine darning cotton to match.

When putting gloves away, snap or button each pair together, as this will save much time and possible danger of appearing in mismatched gloves.

### Care of Hosiery

**T**HE life of silk and fiber stockings may be infinitely lengthened if proper care is given them. Firstly, they must be properly darned. Either gather the upper part together until the foot slips into the toe easily and then draw the folds slowly upwards, letting them loose one by one from the bottom; or else turn the stocking leg wrong side out, slip the foot into place and turn the upper part of the stocking over the foot. In any event do not  *jerk*  the stocking on. Next see that garters are smooth and fasten the side elastics to the reinforcement which is built to stand this strain, instead of expecting the thinner fabric below the top to bear pulling. Another factor in keeping hose in good order is taking off rings with sharp edges capable of catching the silk fibers and also that rough places will not snag the material and break one of the delicate threads of silk. If a "runner" appears, catch it at once, darning below and above the ends of the run first and then darning in between. Examine stockings from time

to time and darn in a running stitch with silk to match wherever a thin place appears. This may prevent wearing through and many of these thin places require stitches taken only lengthwise of the hose and not also crosswise. Heel and toe holes may often be prevented by darning before the thin spots break through.

In darning a stocking, if one leaves a loop at the end of each turn the hole will not be drawn up by shrinkage after washing. As a rule, single thread makes the best darn, but double thread works much faster and for old stockings it quite satisfactory, provided the darning is smooth enough not to irritate the skin when worn. Darning at once keeps holes from growing in size in the process of laundering and also helps "set" the darned spot in position.

Moisture rots silk, perspiration being especially hard on both real and fiber silk. In consequence, a sprinkling of talcum on the feet will help the foot dry and avoid perspiration dangers. Always air stockings as soon as they are taken off and unless they are to be donned almost immediately again (as after swimming), they should be washed in cool water and soap suds, rinsed carefully and dried slowly, for intense heat also rots silk and a hot radiator takes the life out of the fabric. White silk hose should be washed in cool water and not exposed to the sun in drying.

Your hose will last fully twice as long if, besides mending every tear at once, you never wear a pair a second day without washing them. "A pair a day" is an excellent rule for all stockings. Other clothing gets some chance to air even while being worn, but the stocking foot is encased in almost impervious leather and, more than any other garment, needs airing and washing.

If new silk or fiber hose are bought and not intended for immediate wear, rinse them out in tepid water without soap and dry thoroughly before storing them in order to remove superfluous dye that would wear on the material even while in storage. Many careful women wash all new stockings before donning them.

### Care of Shoes

**T**HE way in which we wear our shoes may lengthen or shorten their period of service. A careless, slipshod gait wears shoes unevenly; up-



right carriage brings the weight to the center of the sole where it belongs and keeps the wear on soles and heels even. If heels wear off on one side have the cobbler straighten them at once, for not only does a crooked heel look badly, but it also make footing uncertain, puts strain on the wrong foot muscles and makes every step carry danger of turned or broken ankles.

Greater economy lies in buying a pair of good shoes of fairly heavy leather than in getting two or three pairs of "skiver," as the very thin leathers are sometimes called. Buy shoes of comfortable length and have them wide enough in the toe and narrow enough in the heel for comfort. Americans as a people, have very narrow heels and most makes of American shoes take that fact into account in designing standard lasts. If a heel is too wide, a bit of velvet pasted in the back will prevent slipping. Toes too short or too narrow mean danger of corns and bunions; heels too loose may cause blisters and callous places.

Children's shoes especially must be large enough. The child's foot is almost sure to grow before a shoe is worn out, so better get a shoe a little too long and stuff the toe with cotton that can be removed after a time, rather than get a shoe sure to be soon outgrown. Only, if a shoe is outgrown and there is no smaller brother or sister to grow into it, give the shoe away, for a short shoe may do more harm to your child's foot than the price of several pair of shoes can remedy. The greatest of false economy is the wearing of ill-fitting shoes. Better economize on anything else before letting your feet suffer.

Having purchased comfortable, good-looking shoes, the next problem is their care. When possible, keep two pair going, wearing them on alternate days, so that each pair has a long period of airing. In any event air shoes at night, letting them lie where fresh air will

reach the inside and dry any perspiration that might help rot the linings. Then stuff with tissue or other soft paper, unless you have shoe trees to insert. The stuffing will force out any wrinkles and restore the original shape.

Overshoes are now so expensive that they should be kept with the greatest care, cleaned at once when muddy and never allowed to get heated. Many men and women treat their walking boots with some variety of the many oils used for softening leather belts employed in machinery. The soles of their shoes are soaked in this oil from time to time, or the oil put on with a brush, a second coat being applied at once if the first dries in rapidly and the brush being brought along the line of sewing that joins sole and upper. But remember that use of this oil destroys possibility of a high polish and do not let it get on the uppers. Also, set the shoes bottom up for a time after each oiling and keep a paper under them when placed on the shelf or in shoe bags. Never put the shoes on until the oil is quite soaked in and wipe off any places showing a tendency to keep damp, for oil stains thus rubbed into floors and carpets are hard to remove. Vaseline rubbed into the uppers will keep them soft and, to a limited degree, keep out moisture.

Never put shoes away without brushing them and, if necessary, polishing them. Wet shoes should be dried slowly for heat cracks the leather or makes it stiff. Be sure to stuff wet shoes carefully, lest they dry out of shape, and never put them near a hot stove or radiator or steam coil. Frequently the toe tends to take an upward slant when wet, so bend carefully into shape when stuffing the shoe before drying. A rub with vaseline will soften leather when dried after a wetting.

### Polishes

**B**E sure all dust and dirt is brushed off before applying any sort of polish. In using paste polish a brush will serve better than a cloth in forcing the paste into all the crevices. Let the shoes stand a few minutes after applying the paste until dry; then polish with a stiff brush, adding a final rub with a cloth or a polisher made of a bit of carpet stretched over a brush shape. A sheepskin glove, designed for furniture polishing is also good for administering the final polish.

Tan and brown shoes will keep better if, before being worn they have a good polishing given them with the special paste or liquid designed for colored boots. They are less likely to stain after being polished. Stains that refuse to brush off can frequently be removed by a clean cloth dipped into gasoline or benzene.

White canvas shoes are usually cleaned with a commercial preparation, but warm water and a good soap will remove many stains and chalk will whiten the shoes in emergency. If water is used, have the shoes stretched on paper or shoe trees to keep them in shape and use no more water than necessary, since canvas tends to shrink

when wet. Wipe all traces of cleaner from colored soles. White kid and buckskin shoes are cleaned with special cleaners made for the purpose, much as canvas shoes are cleaned.

Rubber heels prevent jarring and for some people wear as well as leather ones. When partially worn their surface grows smooth and should not be worn by persons of insecure footing, but for the average wearer they are a great comfort.

Shoes can be satisfactorily resoled, the complete sole making a better job than half-soleing as a rule. Some women have a habit of "stubbing their toes" and wearing off the front of their shoes. Careful examination will show that usually the sole is first worn away and if the cobbler puts a new tip on the sole, the upper will be protected and kept in good condition for a much longer period.

High heels look well on dress shoes, but the woman who cannot afford to keep such shoes for the purpose for which they were purchased should avoid them altogether and use a modified Cuban heel for her best shoes, since nothing harms feet more than doing a day's work in high heeled footgear. The toes are thrown forward, the balance is shifted from the ball of the foot where it belongs and resultant corns, bunions and possible flat-foot (broken arches), is the almost inevitable result. The woman who must be on her feet all day long needs sensible, comfortable shoes and dainty looking feet are no compensation for weariness and pains which take their toll, not only from the wearer's feet, but also add pain wrinkles to many a face.

When traveling, see that shoes are cleaned and stuffed before packing. Many women use washable bags for packing shoes, but the most convenient shoe wrapper yet devised is a square of soft cotton or silk goods about 16 to 18 inches square, with a string or ribbon on one corner. The shoes are rolled in the square, catercornered, so the ends may fold over and the string then ties the bundle. By using a different color string or ribbon on each square, shoes can be identified easily without unwrapping. Also, the square allows wrapping a pair of shoes in one bundle yet having a fold of goods between, so the leather of one shoe will not rub and mar the other.

When shoes are stored out of season, clean them and rub in a bit of vaseline before putting them away. Wrap in paper, after inserting shoe trees, so that dust will not accumulate on the shoes.

### General Directions

**W**E have spoken of the proper care of hats in the section devoted to millinery, so will not repeat. Naturally all clothing must be clean before it is put away for storage and a full list of stain removers will be found in the Household Section, page 91. Laundering of special fabrics is described on page 79. Methods of setting colors on pages 79 and 91.

### Storage of Clothing

**M**UCH of the anxiety felt for garments stored over the summer could be avoided if clothing were put away in an absolutely clean condition. Thorough brushing and a day of hanging in the wind and sun will remove much of the danger, but then go over each garment carefully and see that all stains are taken out.

Usually cloaks and dresses keep better shape if hung instead of being laid in a chest and moth-proof paper bags are now obtainable for the putting away of woollens over the summer. Loose, sleazy materials, skirts cut on a circular pattern and garments heavily trimmed are better laid flat, as their own weight may stretch them when hanging. Sweaters should never be put on hangers unless the owner desires them to stretch. Always drop the sweater loosely on a clean cloth or paper that is laid on the shelf or in the drawer reserved for the sweaters. Garments of delicate color should be stored in the dark to prevent fading.

Wool and fur are the favorites of

moths and in putting these away great care must be taken to have both the materials and the closet in which they are to be stored, made immaculately clean. But no bag or camphor or other preventive can keep out moths if the eggs are already laid in the material and put away in the garment.

If garments are laid in boxes or chests instead of hung in moth proof bags, put tailored suits away rough-cleaned or, if pressed ready to wear, put in separate boxes, the sleeves and front stuffed with tissue paper to keep in shape, the skirts folded carefully, the front breadth having lengthwise creases in it. If necessary to fold the skirt across because of its length, lay crushed tissue paper in the crease and fold over that. The same method is useful in carrying tailored garments when traveling, the tissue paper preventing unsightly creases.

When putting away cotton and linen fabrics for any length of time they will keep better if rough washed and put away without any starch in them. Two factors militate against keeping starched goods satisfactorily. One is the fondness of moths for starch and the other is that the fibres in folded starched goods are more brittle and prone to break.

Fine white laces should be laid between layers of blue tissue paper to keep them from yellowing. In storing silver and silver lace, put a bit of gum camphor in the box to retard tarnishing.

In describing methods of storage, the Special Information Service of the U. S. Department of Agriculture says:

"A most effective method of moth prevention is to pack the clothing in a trunk, sprinkling in freely naphthalene flakes; when filled place a soup plate on top of the clothing and place three tablespoonfuls of carbon disulphid in the plate. Close tightly and do not open again until fall. Care must be taken in using disulphid to keep all flames away from its fumes as these are as explosive as gasoline.

"Naphthalene flakes or moth balls alone, using 2 pounds in an ordinary trunk, are most effective for protecting clothes from moth infestation and for killing all stages of the insect. Camphor is less effective, and while red-cedar chests readily kill all adult moths they do not prevent the hatching of moth eggs. Tests show that the following substances often used for the purpose possess no value as moth 'repellents': Tobacco extracts and powders, lavender flowers, cayenne pepper, allspice, cloves, angelica root, black pepper, borax, colocynth pulp, eucalyptus leaves, formaldehyde, hellebore, lead carbonate, lead oxide, lime, quassia chips, sodium bicarbonate, and sodium carbonate.

"Brushing, dusting with naphthalene flakes or pyrethrum powder and careful wrapping are the best insurance against moths. Placing in a cedar chest provides additional safety."

### Buying Linens and Cotton Goods

You can get standard linens at standard prices and sometimes reputable stores will close out shopworn goods or discontinued patterns at really low figures. But since mercerized cottons can be made to look like linens before the laundering works up fuzzy little cotton ends, no woman, not an expert, can afford to trust entirely to her own judgment. In the long run, she does better to buy linens from a reputable house at standard prices, unless she uses cotton tablecloths and napkins.

Cotton has weight but little warmth. In buying blankets you will find that those with cotton in them are heavier than all wool, but many expert buyers prefer a small percentage of cotton to prevent shrinkage when washed. The same holds good in buying underwear. Cotton and wool or cotton and silk are preferable to all wool for this reason. Objection is not made to the cotton mixture, but any careful shopper should object to paying for all wool when that is not what she is getting.



Photo Courtesy U. S. Dept. of Agriculture

*Ruining Wet Shoes*





Photos Courtesy U. S. Dept. of Agriculture

*A Household Budget Would Prevent This Worry and the Empty Pocketbook*

**W**OULD you like to know where that five-dollar bill that was in your purse yesterday went? Would you like to know why your last month's allowance did not hold out so you could have the new hat you wanted and really needed?

Of course, every housewife would like to know. Why don't you find out "Just wondering" will never tell you facts. A business man does not "just wonder" whether his business is paying or not. His books tell him. But you say since your book would show money being spent and never money being made, you wouldn't have the satisfaction the business man realizes at the end of the year. You are dealing with much more satisfying results than the business man. You are facing daily the results of your work. The home, in its completeness or its incompleteness, its order or its disorder, its system or its lack of system, answers you, but it does not tell you whether you are getting value received for the energy and money expended. Is that important?

Accounts are of practically no value if they are not accurate. If you are not willing to put down everything for which you spend, if you do not intend to spend a little time and thought on the subject of accounts, do not start; for, like everything else worth while, it requires energy and thought.

Keeping accounts is a peculiar type of burden. If done correctly, it lessens other burdens. In keeping accounts, if you know the questions you want answered the time you spend in the daily routine is sure to be decreased.

How will you go about keeping your accounts? Not by a haphazard method nor yet one with too much detail, for either evil will make them lose their interest and value long before you can expect results.

### Three Plans Suggested

**T**HREE plans of keeping accounts are commonly suggested by economists. The first has the advantage of taking little thought or time when accounts are entered, but on the other hand it does require more time on the day of reckoning at the end of the month. The second requires a little more time in the daily setting down, but is more logical and more busi-

ness-like and requires much less time at the end of the month.

The first method enters each purchase made with date, quantity and cost.

This will be easy to total at the end of the week, month or year, and thus will give total expenditures, but will not tell you at a glance in what line you should economize or answer the question, "How much did I spend this year on clothes?" A summary may be made, however, in which each item is entered in its proper column at the end of each month or at the end of the year.

### Classifying at Entry

**T**HE second method includes classification as the item is put down. It requires a larger book, such as an ordinary account book, so that all the group headings may be across the two pages facing each other. For the following month's items, the tops of the next pages may be cut off so the headings on the first page may be used again.

After you have kept your accounts for a time you will perhaps originate some other classification which may satisfy your needs more fully. This is a suggestive outline, however, that bears study and will aid in drawing up your other plan.

- I. Food: (1) Animal; (2) Fruits and Vegetables; (3) Cereal Products; (4) Other Groceries.
- II. Clothing.
- III. Household Furnishings.
- IV. Running Expenses.
- V. Advancement: (1) Recreation; (2) Education; (3) Benevolences; (4) Incidentals; (5) Savings.

At the end of the month, the sum of the entries in the column headed "Cost" will show your total expenditures, and the other totals will appear in the special columns.

The third method of keeping accounts is by means of a card system. It varies little from the methods already given, except that the headings are placed on cards instead of in a book. On one card would be the heading "Food, 35 per cent, \$58.30" (or whatever percentage of the income planned for in the budget). On the other cards would be "Clothing... per cent, \$...; Household Furnishings, .. per cent, \$...; Running Expenses, .. per cent, \$...; and Advancement, .. per cent, \$..." If a general summary for the month is desired a card with all the headings could

## Budgets and Buying

bear the totals taken from the various cards. At the end of the year, the month's totals could be summarized and kept for reference.

The woman who keeps accounts will know after a little experience just what information she wishes and can adapt any of these methods to her own needs.

### Sample Income Divisions

**T**HE proportions given for a family budget for a typical family of five persons varies according to the total income. The following comparisons made from a series of budgets will show the decreased percentage for food and shelter and greater amounts spent on education, amusements and church (listed under Advancement), as the income increases:

Income \$1,000 to \$2,000 per year	Income \$3,000 to \$4,000 per year
Food .....25%	Food .....15%
Shelter .....19%	Shelter .....12%
Clothing ...11%	Clothing ...15%
Operation ..16%	Operation .. 9%
Advancement23%	Advancement45%
Miscellaneous 6%	Miscellaneous 4%

The purchase and preparation of foodstuffs mean a big share in the budget. Clothing and house furnishings, however, make another considerable item in the budget, which, with careful management may be kept within fair proportions.

Of course each family makes its own variations from a set standard and modifies the proportions spent on various items to suit the peculiar needs of the situation. Small children increase the share devoted to education, old folks in the family may mean larger bills for medical attention, and so on. The main factor in managing to keep within the income is to analyze it, determine how it shall be expended and then keep within the limits.

One of the factors in saving lies in keeping a budget and living within its limits. Another very large factor is careful buying of necessities and avoiding the temptation to buy articles simply because they are cheap, despite the fact that the purchaser has no real need for them.

One of the biggest leaks in the family pocketbook feeds the bargain counter. Nothing is cheap unless you have a definite use for it.

Many a woman buys an ornament or bit of material merely because she thinks she has a bargain, and before any use is found for the purchase it is out of date or contains more (or less) material than is actually needed in order to utilize it, so in the end the "bargain" means actual waste. There are real bargains at the end of each season or when a discontinued line is closed out, but never buy at reduced rates without careful examination of the proposed purchase. When buying clothing at the end of a season do not choose extreme styles for they will soon be out of date and their cut will proclaim the fact. Many women accomplish great savings by this "end of the season" buying, but they plan their wardrobes ahead carefully, go to the shops with definite ideas of what they need and buy only such clothing as can be remodeled or is neutral enough in style to be worn the following season.

### Penny-Wise, Pound-Foolish

**T**HEN there is the matter of foolish economy. A bit of material just too short for the required dress pattern over which a woman worries and shops for extra bits, is in the end extravagant.

Cheap gloves are seldom an economy. Better a good grade of double silk or chamois-finished cotton than cheap kid gloves that will split under the least strain. Better a plain waist of wash materials than one over-trimmed with cheap lace that will wear out long before the blouse itself begins to go.

If you would buy economically there are three cardinal principles to follow: (1) apportion your income carefully and keep within your budget; (2) examine and test your purchases carefully; (3) buy only articles for which you see a definite need, whether that need be utility or adequate return in pleasure. And then apply the first principle again to be sure you are not overstepping the budget allowance.



Photos Courtesy U. S. Dept. of Agriculture

*When Selecting a Wash Waist Buy One Which Will Launder Well*



# Furs and Fur Facts



(c) U. & U.  
Fur Trimmed Cloth Coat

ity, size and color, and then passed to dressing departments where they are given any extra cleaning necessary, dyed and treated to make the leather soft and pliable and have the gloss and color of the fur brought out. Again they undergo rigid inspection and are finally assorted, putting those of like variety, grade, size and color together in bundles ready for sale. Until the late war the great center for fur dressing was in Weissenfels and all of Saxony was a great felt-making and skin-dressing center. The Kaffirs excel in the dressing of leopard and antelope skins. Russians and Chinese do good work, but there is an unpleasant odor to the skins they prepare. The English are good dressers of skins, but, after all, the Indian remains the best dresser of furs.

Many furs have stiff overhairs which must be removed, leaving the beautiful, soft under-pelt intact. Many furs are treated chemically to make them appear a better grade than they really are, and faded furs, notably marten, are tipped with color in order to restore depth and lustre. Off-color white fox sometimes is dyed a clever imitation of the valuable blue fox. Reputable houses sell these copies for what they are—excellent and cheap imitations of expensive furs, and there is no objection to this. The danger lies in the fact that disreputable dealers sell imitations as the real article, charging a price out of all proportion of the actual value of the furs.

## Fur Storage

While many women store their furs at home, the best method is to send them to a cold storage house, equipped for fur storage. Not only are the furs inspected and beaten before being put away, but by keeping them at a temperature below 40 degrees Fahrenheit there is no danger from moths. At 55 degrees the larvae are active and if any be in the furs they will do untold damage. Then, too, cold is the natural atmosphere for furs and their brilliancy of color, flexibility and gloss keep better that way. Heat has a drying effect upon the natural oils in the skins. For this reason, quite aside from danger of moths, valuable furs should be put in fur storage during the summer.

## Home Care of Furs

CARE and cleaning of furs requires the work of an expert, but the home woman can give "first aid" in maintaining the appearance of her furs. Thorough airing and gentle beating should precede storage of furs in the home. Examine

the fur carefully before putting it in closed boxes or bags, that no dirt or larvae be put away in the furs. Many larvae are too small to be seen by the naked eye, but a reasonable amount of precaution can be taken, for dust and airtight boxes will not avail if the trouble breeders are shut inside. Keep the furs in as cool a place as possible, but dry enough to avoid mildew.

## Remodeling Furs

When planning to remodel fur, first make a pattern of the article you wish to make and then plan the piecing of your fur accordingly. You will notice that the hair runs in certain directions, is thicker on some parts than on others and varies in color markings. Therefore the pieces must be matched carefully, bearing in mind color, direction of hairs and thickness. Not only in relation to other pieces, but also in relation to the garment, must these facts be considered since we want the direction of fur to be downward on bands and usually like the hairs to run from both sides of the front of a collar towards the back.

Fur must not be cut with scissors, since that method unavoidably shears off some of the hair as well as the hide. Lay fur on the table with skin side uppermost, mark with chalk or pencil the exact line for cutting and then use a very sharp knife. A safety razor blade is excellent for this. With one hand raise the edge of the skin at the end of the chalk line and draw the knife through the skin, keeping it raised so that while the hide is cut, the hair is not injured.

In sewing, lay the two edges together with fur side in, and be sure to push inside all the hairs so none show between the edges to be sewed. Use linen thread and oversew in a short, close stitch. The furrier has a three-sided needle that punctures the hide better than an ordinary needle, but the latter may be made to serve. Never run your needle through the hair side first for that inevitably catches some of the hair.

When the fur has been matched and sewed, stretch it on a board, fur side down, and mark the pattern on it for cutting. Sometimes the hide must be dampened and nailed down to stretch and dry smoothly, before the pattern can be marked and cut.

Usually a piece of cotton tape is laid along the edge after cutting, and sewed on like another bit of fur with the tape oversewed. Sew it lying against the fur side and then turn back over the hide, lying flat and drawn back sufficiently to draw a bit of the skin over against the wrong side. This insures a furry edge, hiding the skin from view.



(c) U. & U.  
Coat and Hat of Fur

## Glazing and Steaming Furs

WHEN the fur has been wet it frequently loses its fluffy appearance. To restore this quality, shake the fur or beat very gently with pliable rattan sticks. Then comb the fur gently. This will remove dust and remove any tendency to mat. Glazing is done by brushing the fur with a soft brush dipped in cold water. The best method is to brush first in the natural direction of the fur. This is left to dry. The fur is then shaken and glazed in the opposite direction, which makes the hairs stand straighter and gives a fluffy appearance. Dry in such position that the fur is free to the air. Shake lightly before putting the garment away. Never beat, shake or brush furs roughly as the delicate hairs are easily broken and the furs are thereby ruined.

Sometimes when furs are sent home from storage they are a little damp. This is the result of change of temperature, and the garments should be hung in the sun a few hours until thoroughly dried.

## Cleaning Furs

One of the large New York manufacturers has a large drum-shaped apparatus. In this he puts soiled furs together with sawdust and hot sand and sets the machine turning rapidly. In a very few minutes the fur is cleaned and is shaken out to remove adhering particles of sawdust. This process, however, would ruin the fur by cutting the fine hairs, were it not managed by an expert.

Home cleaners can get dark colored furs sufficiently clean by shaking and light beating. White furs may be lightly rubbed with benzine and then rubbed through with corn starch. After lying a few hours, shake out the starch and the dust will be removed with it. But remember that it takes many years in a shop to learn the proper handling of furs and do your first experimenting on old bits.

## Trade Names of Fur

SOMETIMES misunderstandings arise through not knowing meaning of trade names, some of which are well known, while others are new and misleading. The following list gives some of the commoner substitutions with real and trade names:

Real Name	Trade Name	Real Name	Trade Name
Houset Cat	Genet	Muskat (with long hairs drawn)	
China Sheep (short hair)		Hudson, Red River or Aleutian Seal	
	Patagonian Bison	Nutria or Coypu Rat (natural)	
Coney	American or Hudson		Beaver or Otter
Bay Sable; Electric or Near Seal		Nutria (dyed and long hairs pulled)	
Coney with black tips inserted			Russian Otter, River Mink
	Ermine	Opossum (sheared and dyed)	
Dog (Black Manchurian)			Beaver, Skunk
	Chinese Wolf	Opossum, Australian	
Fox, white, dyed			Adelaide Chinchilla
Blue Fox (This is an imitation)		Otter (pulled and dyed)	
Fox, red, dyed black and pointed with white badger hair			Seal
	Pointed Fox	Rabbit, according to process of preparation	
Goat	Bear or Blue Japanese Wolf		Seal, Hudson Seal, Electric Seal, Cape Seal
Hare	Black Lynx	Ringtail Cat	
Kid	Persian Lamb or Broadtail		Kolinsky
Marmot	Brook Mink or Sable	Sheep (dyed and acid curled)	
Mink	Sable		Astrakhan
Muskat	Russian Otter, River Mink		Skunk, Black Marten, Alaska Sable
			Wallaby, Australian Fisher, Koala
			Wolf, Pointed with white badger hair
			Pointed Wolf

## Commercial Care of Furs

WHEN the dry pelts are received by the wholesale dealer they are sorted, graded according to qual-



# The Attractive Home and Its Furnishings

HOME should be a place in which all members of the family can be happy and comfortable and this fact needs be borne in mind when selecting household furnishings. Unless a piece of household furnishing has value either as addition to our comfort or satisfaction to our sense of beauty we should get rid of it, for most houses are over-furnished, and over-furnishing makes extra work for the housekeeper. In judging an article for purchase, decide first whether you really need it; second, whether it is good of its kind, (as a chair must be strong enough to support weight and a clock should be a good time-keeper). Next, decide whether this bit of furnishing, good in itself, will harmonize with the furnishings you already possess, for an inharmonious note often destroys the general effect.

We no longer insist that furniture be bought in "sets" or even that all pieces in a room must be of the same wood or same upholstery, but

the grain are laid together to prevent warping. No matter how well dried the wood may be some danger of warping remains, although thoroughly seasoned wood is less liable to this defect. If the furniture contains drawers, try them all to be sure they do not stick, and see that every lock works smoothly. Be sure to take out and examine one of the drawers carefully. Well made furniture has the bottoms framed in, with grooves to hold the drawers securely and with reinforcing strips along the outsides. Be sure the drawers when shut are exactly flush with the rest of the front. If there is a mirror, examine it for flaws and note whether it distorts reflections. If the mirror is adjustable, see that the screws work well and will hold the mirror at the desired angle.

## Comfort Is Important

TRY your chairs before coming to a final decision, for the good-looking piece of furniture is not al-



*Mahogany Furniture Is Attractive in a Room Finished with White Woodwork*

are used in fastening the parts together. Nails pull out sooner or later (usually sooner) and glue gives way in a very short time, so that,

off old finish with varnish remover, apply one or two coats of flat color, let dry and then apply one coat of enamel. Both flat color and enamel



*The Plain Dark Mantel and Fireplace are Rich and Dignified Looking*

we do want a general effect of harmony. Mahogany and golden oak, delicate rose tints and bright reds, and other clashing combinations should be avoided.

## Choosing Furniture

WHEN a bit of mahogany is offered at an impossibly low price, nine times out of ten the wood is merely mahogany finish and the parts glued together instead of carefully dovetailed into place. If you can afford it, get good furniture and do not fill the rooms with cheap imitations. Better get reed or fumed oak or some other less expensive type and have it good of its sort than cheaply made imitations of high priced wood.

Willow is cheaper than reed and not quite so durable. Be sure to examine the end of a bit of the willow and note whether it is largely pith with but a thin layer of wood about it. Matured willow is five to eight years old and has a fair amount of woody matter about the pith. Young, pithy willow shoots are good only for basket making. Also see that the ends are securely fastened for one of the troubles with wicker ware is the easily frayed ends.

In buying furniture examine carefully how parts are put together. The strongest and best furniture is made with veneer, that is, layers of the wood cut different ways of

ways the comfortable one. Frequently the trouble lies in the slant of the seat. I know a woman who always buys only chairs with the rear legs in such shape that they can be cut off one full inch. This gives the chair a slight tilt backward and renders it more comfortable.

Note whether glue, nails or screws

in the end, screwed pieces are cheapest.

Inexpensive rush bottom chairs can be bought for a very small sum and with a coat of enamel applied at home, if the varnish does not suit, serve well until really good chairs can be afforded to take their place. To enamel furniture, take

should be of desired shade.

Certain makes of draperies are guaranteed as sun-fast and while these cost a little more than others they are worth the difference in the long run. Of course no woman must expect dainty shades of pink or lavender to withstand the sunlight for any length of time. Greens turn yellowish and pale blues fade. In fact, white, cream, greys or yellows prove most satisfactory in the direct rays of the sun.

Usually the housekeeper obtains better results by buying her materials and making her curtains for herself. The machine made article frequently puckers when washed and often the seams are raw-edged instead of French seamed. If machine sewed curtains are bought, overcast all raw edges before the curtains go to the laundry, thus preventing pulling away and tearing at seams. Lace insertions should be inspected especially in the machine-made article.

Carpets are another extravagance of many women who buy oriental rugs without any knowledge to guide their choice. The opinion of an expert is needed to select rugs with sufficient wear in them, of good color and design. Unless the purchaser is duly qualified, it will be cheaper in the long run to buy from a house of undoubted reputation for honesty and pay a little more, perhaps, than would be exacted by a dealer whose fair treatment you



*A Sun Porch Made Comfortable and Artistic with Wicker Furniture and Cretonne*



doubt.

Axminster or a Wilton wear well but the initial expense is far above Brussels. Body Brussels in turn is higher priced and has greater weight and lasting quality than tapestry Brussels. Ingrain, while a cheap floor covering, has lost its former popularity, since it wears badly and is a dust catcher. Better use the reversible cotton Darries or the clearflax linen rugs which come in two tones and make excellent backgrounds for furniture placed upon them. A cheaper covering may be found in the reversible Scotch wool two-tone rugs.

For bedrooms the washable cotton rugs are sanitary and inexpensive. Many women are returning to the habits of their grandmothers and keeping all bits of old cotton and linen goods,—summer dresses, bed linen and scraps, which they dye, cut into strips and either braid into rugs for themselves or send to some rug weaving shop.

For porches and dining rooms the grass or fiber rugs make inexpensive and satisfactory coverings, the latter being more advisable both because they cost a little less and because they do not have the peculiar odor that grass rugs get in damp weather.

I knew a bride whose living room was furnished with what was destined later for her porch and bedroom furniture. As she could afford it, one piece after the other was bought to replace her first purchases, the latter being relegated to the bedrooms. She had a second-hand settee as the porch furniture and her chair in the bedroom was destined to be a second kitchen chair the following season, while her guest room was unfurnished for a time. She even used the future porch rug in the living room and as her home was in a suburb, the general porchlike effect was rather attractive than otherwise.

She and her husband took two years really to furnish their living room but when the work was done, each separate piece meant careful selection, and each brought its own fund of happy memories of search through the big stores and the antique shops as well as of little sacrifices that went into the amount needed for the purchase. Bought that way, they ran little danger of spending beyond their income or buying more than their room really needed.

Some women have a mania for ornamentation and spoil otherwise effective surroundings by too many rugs or chairs or pictures or vases. This means wasted money and constant waste of time and strength keeping furnishings clean and orderly. If no ornament were ever bought without careful consideration as to whether it really filled a needed place in the house, much useless spending could be avoided to the betterment of both the family finances and appearance of the home.

Careful purchase from reputable dealers at a fair price and the selection of only needed articles of furniture, will, in the long run, produce a more artistically furnished home at no greater expense than is incurred by the woman whose occasional bargain has its saving counterbalanced by a half a dozen less fortunate purchases. On the whole, you get what you pay for, and where you are not an expert judge of materials you must pay for expert advice in a reputable shop.

### Color Combinations

ONLY a few general hints can be given as to color. Since dark colors suggest weight, let the floor coverings be darker than walls and ceiling and let the general effect be lighter the higher you look in the room. If furniture is plain, the carpet may carry a decided design, but when both upholstery and floor coverings are in definite patterns, the result is not restful to the eye. When wall coverings also are in pattern, the result is an optical jumble. A good rule to follow is that wall and floor coverings are background for movable furniture, ornaments and pictures and if the backgrounds have decided patterns they detract from the effect of objects intended to be ornamental. Straight, up-and-down lines in woodwork and wall paper patterns will tend to increase the apparent height of a room; vertical lines are emphasized when a low ceiling effect is desired.

For north rooms or those getting little sunlight, the warm colors: red,

ground and reds have a like tendency to make the complexions of persons in the room seem muddy. Remember that your walls are your background as well as that of your furnishings, and see that all walls are

of all furnishings not absolutely essential since their chief duty is to look immaculate and cool.

After all, furnishing a home means a selection of furnishings with their use always borne in mind and keeping a house attractive means comfort and cleanliness, as the prime requisites.

### Hot Weather Furnishings

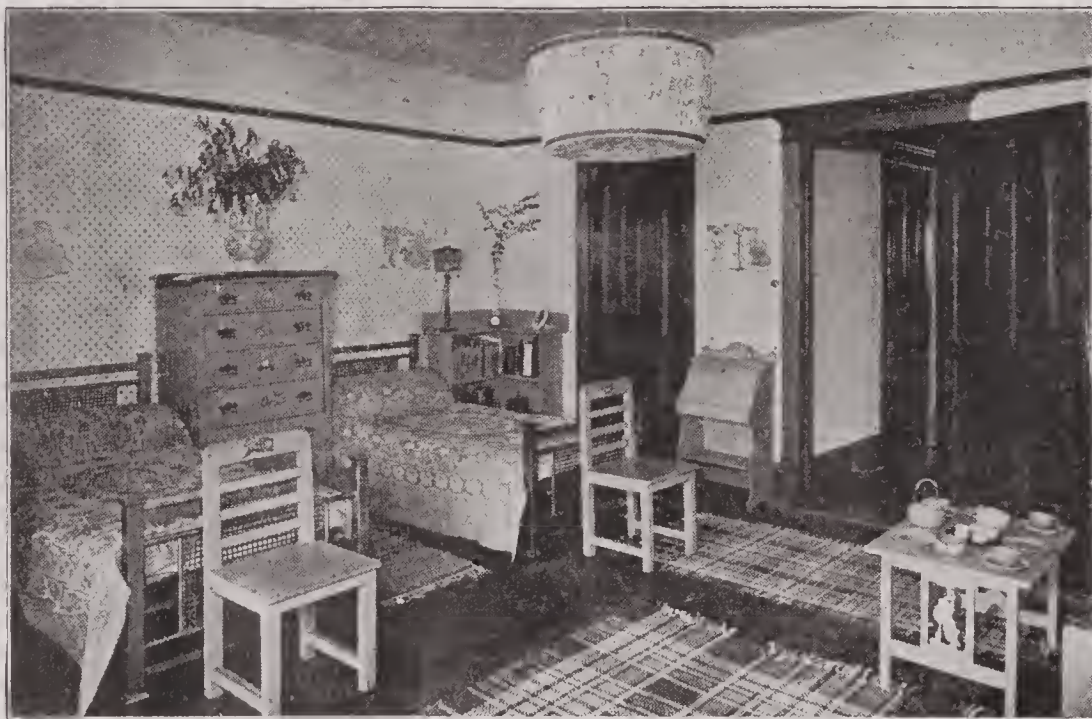
ONLY the exceptional family can afford to change furniture during hot weather and substitute reed and wicker for upholstered pieces, but most women can make coverings of cretonne or other wash material that can be slipped over woolen and silk upholstered articles of furniture and thus give the room an air of coolness besides providing a protection for the delicate gowns of summer visitors.

During the summer many housekeepers remove all ornaments and let a few vases of garden flowers form the only adornment in the family living rooms. Not only does this custom add to the sense of space and restfulness in a room but also materially diminishes the housekeeper's efforts in dusting her rooms, since open windows and summer dust usually make extra work.

Bedrooms should always be simply furnished and the draperies and other woven materials be of a type that can be laundered, since immaculate cleanliness is essential both of appearance and health.



*Dignified and Restful Is the Effect of This Dining Room*



*A Bedroom Showing Small Figured Wall Paper and Gay Woven Rugs*

orange and yellow, are desirable but rooms that are flooded with light may be effectively decorated in colder colors: blues, greens, greys or creams. Reds and purples are irritating, especially in hot weather. Dark blue is seldom a good back-

ground and reds have a like tendency to make the complexions of persons in the room seem muddy. Remember that your walls are your background as well as that of your furnishings, and see that all walls are

in colors becoming to yourself and to the members of your family. Cream, light blue or buff make very good colors for kitchen walls and the bathroom always looks best in white or pale blue. Both these rooms should be kept absolutely free



I. F. S.

*An Attractive Bedroom with White Enameled Furniture and Woodwork*



*A Children's Playroom Should Be Large and Light with Little Furniture*



# Cleaning and the Cleaning Kit

By ELIZABETH C. WILLIAMS

**D**UST and dirt are not objectionable merely because they look badly, but because they are disease breeders. Therefore a housekeeper who does her own work—as most of us must needs do these days, will do well to have plain, uncarved furniture, a minimum of ornament and a house planned in a way to minimize the work on cleaning days. One of the aids in lessening this work is a well-equipped cleaning closet.

In every household there should be a place set aside for the express purpose of holding all the cleaning materials and apparatus. This may be a small cupboard or closet, or perhaps an old wardrobe made over into a storage cupboard. The cupboard must be provided with at least one shelf, and hooks on which the implements may hang. The cleaning utensils should be hung if possible. A screw-eye may be put in the end of the handle of the implement and in this way it can be hung on a hook; or hang it by catching the bottoms of the handles (as just above the bristles of the broom), into hooks.

If not properly used the broom merely stirs up the dirt and throws it into the air only to settle again. Before sweeping with the broom, open all of the windows, be sure that no food is exposed, and close all cupboard doors and drawers. Sweep with short, firm strokes. Sweep away from yourself, starting from the corners and sides of the room toward the center. Then take up the sweepings in a dustpan (one having a firm edge so that it can lie flat on the floor). The long handled dustpan obviates stooping, but the short handled one is not tiring if the user will merely drop down on one knee.

The carpet sweeper or vacuum cleaner has replaced the broom in the sweeping of rugs and carpets. When the carpet sweeper is used, sweep the rugs thoroughly with a broom occasionally. This is not necessary, however, when the vacuum cleaner is employed. Small rugs may be taken out-of-doors and swept, but where rugs cannot be taken out-of-doors, a vacuum cleaner becomes almost a necessity. Although the greatest variety of vacuum cleaners is found among those made to be attached to the electrical wiring in the house, there are also satisfactory vacuum cleaners designed for use in the house where there are no electric connections.

## Cleaning Floors

**T**O mop the kitchen and bathroom floors, a wet mop is needed. This should consist of a good mop handle to which a soft, loose-woven cleaning cloth or string mop can be attached.

In addition to the wet mop, have a mopping pail, mop wringer, soap solution, and hot water. The pail should be filled three-quarters full of hot water, and a half of a cup of hot soap solution added to it. Dip the mop into the pail, drain without wringing, wet one section of the floor, and rub it clean. Then rinse the mop in the pail, wring it tightly, and dry the wet section thoroughly before proceeding to wet another. When through, wash and rinse the mop, wring it tightly and hang it head up to dry in the fresh air if possible, and then put it into the cleaning cupboard. Rinse the pail and wringer and put them away in their places.

For cleaning varnished and waxed

floors, a prepared oil mop (or an ordinary dry mop moistened with a few drops of linseed oil and allowed to stand several hours) may be used. Wash out the mop when necessary, with soap and water, rinse thoroughly, wring dry, and shake it out well so as to make it as fluffy as possible. Then hang it in the fresh air with the head up until it is dry.

The wearing quality of a varnished floor is greatly increased by waxing. The waxed floors have another advantage—if they are well cared for, the general appearance of the floor improves with age. A worn spot on a waxed surface can be treated so that it will not be noticed. The original waxing should be done by an expert, but the housewife can rewax.

Before waxing the floor, have it clean. Rub a piece of waxing flannel on the wax, and put a very thin, even layer of wax on the floor. It is better to rub along the boards than across. Start at the corner farthest from the door and do not step on the waxed part nor step on the floor for two or three hours. Fold the pieces of heavy flannel several times, put the weighted brush on it, and rub the boards with the grain until they shine.

To clean the woodwork, put a level tablespoon of borax into the pail or fiber tub and fill the tub full of warm water. You should have two dusters made of flannel-ette. With one of these dusters wash a section of the woodwork, and before starting on another section, first wipe it off dry with the other duster.

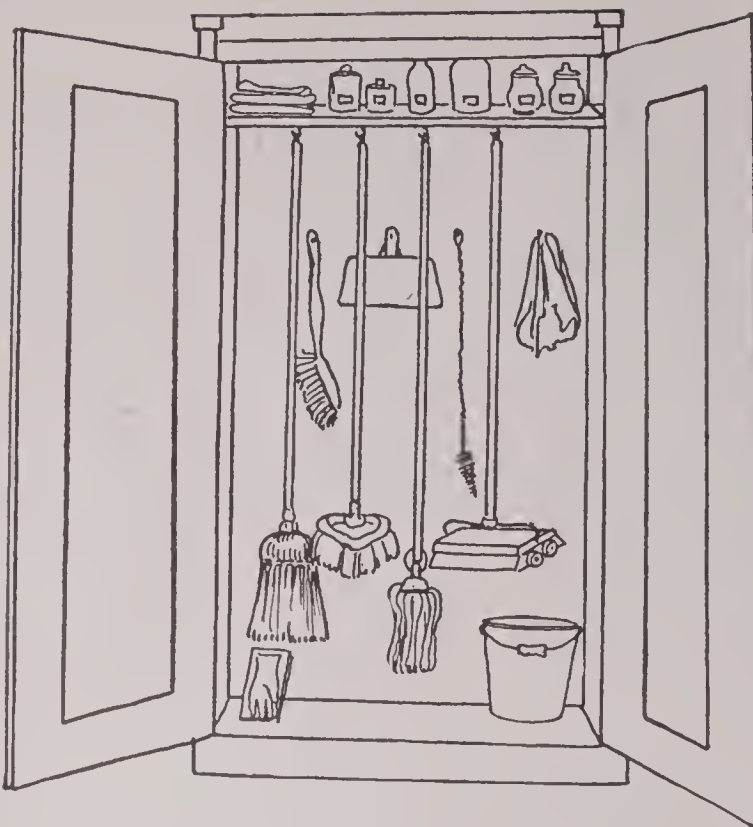
## Dusting

**F**OR dusting, no cloths that shed lint should be used. Dampen the dusters slightly, roll them up and allow them to stand for a short time, or hold them over the steam of the kettle for a few minutes, but do not allow them to become so moist that they streak. A little oil sprinkled on the duster serves the same purpose as the steam. Use dusters to wipe up the dust, and do not shake them about. When one duster is dirty take another. You can dust the radiators with a radiator brush, a slender brush with a long handle easily gotten between the coils.

Silk dusters are excellent for fine furniture, as there is no possibility of their leaving any lint. If there are any scratches or dirt on the furniture, put a little furniture polish on a piece of soft cloth, and rub the wood hard. Use no more polish than necessary, and when through rub as much off as possible with a little cotton waste. Then polish with a flannelette duster until the oily appearance is lost. When through with the cotton waste burn it to avoid danger, as it catches fire very readily.

## Window Washing

**A** FEW drops of kerosene or a tablespoon of ammonia put in a half pail of warm water is a help in washing windows. Before the washing is started dust the window and the surrounding woodwork. Then wash the glass, dry with a



The Housekeeper's Box of Tools

linen towel and polish carefully with a piece of chamois leather, or a piece of crumpled newspaper. There are also several satisfactory preparations on the market which are sold in cakes for a small sum. You rub a wet cloth over the cake and then over the glass, allow it to dry, and then rub it off with a dry cloth and polish the glass.

## Washing the Bathtub

**W**HEN cleaning the bathtub, allow a very little hot water to run into the tub, and then wash all scum deposits from the tub with soap rubbed on a scrub cloth or a cleansing powder that will not scratch the surface. Then rinse out the tub, wash the taps and wipe it dry. Some housekeepers prefer kerosene as a tub cleanser. The basin is cleansed in the same way. To clean the closet, however, a closet brush, specially made for the purpose, is a great help.

A sink trap should be flushed at least once a week. Add one-third of a cup of soda to a quart of water and bring it to the boil, stirring to dissolve the soda with a stick that can be thrown away. Put a granite funnel in the sink plug-hole and pour down the solution, taking care that you do not get any on the hands or drainboards. Do not pour any water into the sink for half an hour, then plug the sink and fill it with hot water. Remove the plug and let the water rush down and finish the cleaning.

## Refrigerators and Stoves

**A** SCRUB brush, trap brush, ammonia water, and soap are needed for the weekly cleaning of the refrigerator. The ice box should be washed with the ammonia water and then rinsed out with fresh, clean water. Scrub the ice rack and shelves with the scrub brush and soap suds, and the waste pipe with the trap brush. Rinse with plenty of cold water and then return them to the refrigerator.

A better practice than black leading is to oil the kitchen stove and thus avoid the labor and dust of the blackleading process. Put a little separator oil on a wad of cotton waste and rub it on all the iron parts of the stove; rub off with fresh waste and polish with a dry woolen cloth.

## Silver Polishing

**T**HE common method of silver cleaning is by adding water or ammonia to powders like whiting, rouge, or prepared powders. This paste is applied to the entire surface of the silver, allowed to become dry, and then rubbed with a cloth or chamois. A brush will help to get the powder out of the crevices. One method which is coming to be very

popular is by the use of a pan specially made for the cleaning of silver. Wire bars are soldered to the bottom of the pan, and the silver must rest directly or indirectly on the bars. The silver is then covered with warm water, to every quart of which one tablespoon of salt and one tablespoon of baking soda is added. Be sure that the salt and soda are dissolved in the water before it is poured over the silver. In a few minutes the tarnish will have been removed from the silver, and it is ready to be rinsed and dried. Silver cleaned in this way, however, is lusterless.

Whiting mixed with ammonia will clean nickel. To clean rusty ironware, melt beeswax or mutton fat, rub it over the entire surface and then scour with salt, wash in hot soap suds, and heat until thoroughly dry. Sapolio, a bath brick, or soda solution, will cleanse granite ware.

When food has stuck or burnt tight on granite wear, mix a soapy washing powder with water, fill the pot and bring slowly to a boil. The stuck food can then be removed easily with wash cloth or a blunt knife. Clean steel knives with Sapolio, bath brick or specially prepared brick that comes for this purpose. A mixture of rottenstone and sweet oil is particularly adapted to the cleaning of brass and copper.

## List of Cleaning Equipment

**S**UMMARIZED list of materials and implements for the cleaning kit:

### Implements

Broom	Radiator brush
Carpet sweeper	Closet brush
Dustpan	Scrub brush
Prepared oil mop	Trap brush
Wet mop	Weighted brush
Mop wringer	Granite funnel
Fiber or galvanized iron pail	Saucepans (old)
	Whisk broom

### Cleaning Articles

Chamois leather	Waxing flannel
Cheesecloth	Flannelette for dusters
Scrub cloth	Rubber gloves
Soft cloth	Cotton waste
Flannel, heavy	

### Cleaning Reagents

Mild, medium, and strong soap	Black lead
Scouring soaps or powders	Borax
Whiting, or good silver polish, or silver cleaning pan.	Furniture polish
Ammonia	Kerosene
Bath brick	Rottenstone
	Salt
	Separator oil
	Washing soda
	Floor wax
	Beeswax

### Spring Cleaning

Time was when there was cleaning week once or twice a year, when the number of social events fell off, when husbands and fathers went to work late, ate their dinners downtown or came back to cold suppers and pickups; when children went to school frowsy and often uncombed; erstwhile kindly women snapped at the grocer's boy and were tired to death. All of these things happened because it was house-cleaning time and all the women were working themselves almost to death, using broom, mops, dust-rags, and old-time tools.

House-cleaning was the great semi-annual epidemic; when it came, other things could go hang while carpets were dragged out and beaten, furniture was shrouded in sheets, curtains came down to be washed, discomfort reigned supreme.

Now we have progressed to saner methods of doing home-work. The proper thing now is cleaning hours—the house kept clean throughout the entire year by using the modern cleaners, instead of saving up the dirt, so to speak, then making frantic efforts twice a year to free the home from the accumulation.



THE manner of setting the table and the service of the meal is determined by the occasion, the number of people to be served, and whether the housewife does her own serving or has servants. The housewife should work out a method by which the service of meals can be accomplished correctly and satisfactorily with the least expenditure of time and attention.

There are, in general, three styles of table service used in American homes. They are called the Russian, English, and the Combination Service.

The Russian service is used only on very formal occasions and when there are servants. All of the food is served from the side table or pantry by the waitresses. Upon the table are placed only the decorations and the individual covers, and sometimes, olives, nuts, and bonbons. No one must be obliged to ask for anything when the Russian service is used. The waitresses must be in constant attendance and see to the wishes the guests.

In English service everything is served from the table. The hostess serves the soup, the salad, and the dessert. The host serves the meat or fish. The vegetables are also placed on the table and served by someone at the table or passed by the waitress. Except for relishes, bread and butter and such articles of food, only one course appears at one time on the table. When a course is completed everything must be removed from the table before another course is served.

The most usual form of service is the Combination, which borrows from the English and Russian styles, according to convenience. This is the service most commonly used in American homes. The soup is usually placed on the service plate. This may be done after the guests have been seated, if there is a waitress, but when the hostess does her own serving, she may place the soup course on the table just before calling her guests. The meat course is carved and served from the table, while the salad course is usually served from the side in Russian style. Either English or Russian service may be used for the dessert course.

When a hostess does her own serving she must plan a menu which will prevent constant trips to the kitchen, since this interrupts the conversation, and gives the guest the feeling that he has caused a great deal of trouble. The tea wagon is a great help in this case. On it the dessert and coffee cups can be placed, and wheeled to the right of the hostess before the meal. After the meat course the hostess would make one or two trips to the kitchen with the meat platter and vegetable dishes. On the return trip she should bring in the coffee to the tea wagon, take her place at the table, set the plates as they are passed to her on the lower shelf of the tea wagon, and then serve the dessert and the coffee. This saves many steps and permits the housewife to share in the conversation.

### Laying the Table

WHEN laying the table, first of all protect it by a silence cloth made of a quilted pad, heavy cotton flannel, a white felt, or an asbestos pad which is the exact size of the table. Then place the tablecloth on the table with the center fold in the exact center of the table lengthwise. The tablecloth must be large enough to hang over the edges and sides of the table about ten or twelve inches. A cloth that is too long does not look well, costs more, and makes unnecessary work.

The napkins used should have the same pattern as the tablecloth. The dinner napkins are twenty-four inches square, while the luncheon

napkin may be less than half that size.

Put extra napkin or cover before each small child as a spotted tablecloth is a sign of bad management and most objectionable.

Of course, while the large cloth is proper for dinner service, the sets of small doilies, put directly on the polished table surface, are quite adequate for breakfast, informal luncheon or tea service. Many women prefer for breakfast service Japanese blue and white cotton material for runners, doilies and napkins.

For the centerpiece, never have anything, whether a bouquet of flowers, or a potted plant, so high that you cannot see the guest on the other side of the table.

No matter what the style of service, with or without a maid, the laying of the table, so far as the covers are concerned, is always the same. By "cover" is meant the place plate (plate which marks the

is placed farthest from the plate.

When the number of courses is such that little silver is required, all of the silver may be placed on the table beforehand; when more than that placed on the table is required, it is placed with the course with which it is to be used.

At a meal where no knife is required, as is often the case at a Sunday night tea or a chafing-dish spread, place the fork at the right hand; if only one other piece of silver is required—as desert spoon or fork—set this, also, at the right, the one first used farthest from the plate.

The tumbler is set at the point of the knife, the bread and butter plate at the tip of the fork.

The napkin is placed on the left with the fold on the upper side. The napkins must be placed on a line with the silverware and the plate. The bread and butter spreader is placed



A Bridal Luncheon Table Properly Laid

place of an individual), glasses, silver, and napkin to be used by each individual. The covers on opposite sides of the table should be directly opposite each other, or, in cases of odd numbers, equally distant from one another.

The place plate should be set at the center of the cover, one inch from the edge of the table. In the ordinary home dinner the place plate is used as a service plate, but at formal dinners it is used only to mark the cover and is removed when the first course is served.

Each piece of silver should be placed so that the end is one inch from the edge of the table, and all of the different pieces must be parallel to each other. The knives and spoons are placed to the right of the plate, and the forks at the left. There is just one case where the fork may be placed at the right. If raw oysters are to be served with an oyster fork, place the fork at the extreme right, because it is the first piece of silver to be used. The knives are placed with the cutting edge toward the plate; the spoons with the inside of the bowl turned up; and the forks with the tines up. Place the silver in the order in which it is to be used, with the exception of the knife and fork for the main course. They are placed beside the plate—the knife at the right and the fork at the left. The article first used, aside from these,

across the upper right hand side of the bread and butter plate with the handle toward the right. Salt and pepper receptacles are set between each two covers or at the corners or sides, where they may be used by several people. If individual salt and peppers are used, they are placed at the top of each cover.

Serving spoons, knives and forks are in readiness either on the dining table or side table, according to the style of service used. Dishes of relishes, gravy boat, bread plate and other similar dishes, if set on the table, should be placed within the line formed by the water tumblers. Place the soup ladle in front of the hostess or at the right, handle to the right and bowl up. Place the carving knife and gravy ladle at his right, and the fork at his left. Place several tablespoons and forks, if needed, at each end of the table, or lay one beside each plate where the dishes to be served will be placed. If the coffee is to be served at the table, the coffee pot is placed at the right of the hostess; the sugar and creamer are placed in front of the hostess, and the cups are placed to the left with the handles turned to the right.

Finger bowls are filled one-third full of fresh cold water. In them there may be a geranium leaf or a rose petal. They are placed on the sideboard before the meal is announced. When fruit is served first

at an informal meal, the finger bowls may be placed on the table at the beginning of the meal, on a doily or on the fruit plate, or in front of the plate, each person, of course, having his individual finger bowl. If the fruit is on the plate when the meal is announced, put the bowl on a doily in front of the plate. Any fruit that does not soil the fingers does not require finger bowls. At the end of a formal meal place each finger bowl on a dainty doily on a small plate. When coffee is served place the finger bowl in front and a little to the left of the guest.

Place cards, when used at special occasions, are often laid on the napkin or placed at the head of the cover.

Even if one has no waitress the dinner should be served in a dignified, yet convenient manner. In serving a meal, the chief thought to keep in mind is simplicity and comfort, rather than display and effort. Children should be permitted and taught to help with the serving. The one who sits nearest the carver may serve the vegetables that are to be on the same plate with the meat and thus save time and confusion in passing them. If a company dinner is to be given and one of the daughters is to be of the family is to do the serving, there are a few rules that she should keep in mind.

### Rules for Serving

FIRST, individual dishes, such as dinner plates, are placed and removed from the right, except the bread and butter plate and salad plate which are placed and removed from the left. Dishes from which a person is to help himself are passed at the left. Any dishes passed should be held near enough and low enough to be convenient for the person served. Glasses should be filled three-quarters full and may be refilled as they stand in place or taken by the base with the left hand, drawn to the edge of the table, filled and replaced. A butter ball may be placed on each bread and butter plate. At a formal dinner butter is not usually served, but if it is, the little butter chips are used instead of the bread and butter plates.

Begin by serving the guest of honor, who, if a man, is seated at the right of hostess; if a woman at the right of the host. The order may be varied by beginning with succeeding courses at the right and left of the host and hostess, serving each person in turn around the table. This method prevents any one person from always being last. Many people prefer beginning with the hostess, feeling that she has an opportunity to see that things are right so far as the serving is concerned.

Always serve from the left of the one seated at the table and remove all dishes from the right.

Both in serving and removing, a folded napkin may be used on the left hand instead of a tray. In a formal service a napkin is more correct, the tray being used only for passing the cream and sugar.

In removing a course, the serving dishes, such as the meat platter and the vegetable dishes, are removed first, together with the serving articles which belong to them. If a tray is used, the entire service of one cover can usually be removed at one time. Any piece of unused silver is removed with the course for which it was intended. If the salad is served with the main course, it is placed at the left of the dinner plate. An extra side dish may be placed at the right, but if that is occupied by the coffee cup, it may be put between the tumbler and the bread and butter plate.

The table should be crumbed just before the dessert is placed. To remove the crumbs from the table, a folded napkin and a plate or tray may be used if the hostess owns no special set for crumb removal.





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# Dinner Customs and Courtesies

IN ancient times it was customary to load the tables with food of every sort and a man's hospitality was counted by the quantity served. Social custom today condemns too varied or great a supply of food and better form is to serve a few well prepared dishes in sufficient quantity, placing emphasis upon quality and proper service rather than on quantity and display. A table set with simple china, glass and silver, fresh napery, chairs not too close together, a centerpiece of flowers, if possible, and a cordial host, gracious hostess and pleasant fellow guests are the real essentials for a successful dinner. See that the room is well aired and kept fairly cool, and do not spoil the lighting effects by trying to eat by candle light unless there are enough lights to rescue the room from semi-darkness. If you do use candles, keep on ice a couple of hours before lighting to prevent uneven burning.

One of the chief requisites of an agreeable dinner party is a careful

A personal note of invitation may be sent or the hostess may have small correspondence size cards engraved and fill in the blanks indicated on the following form:

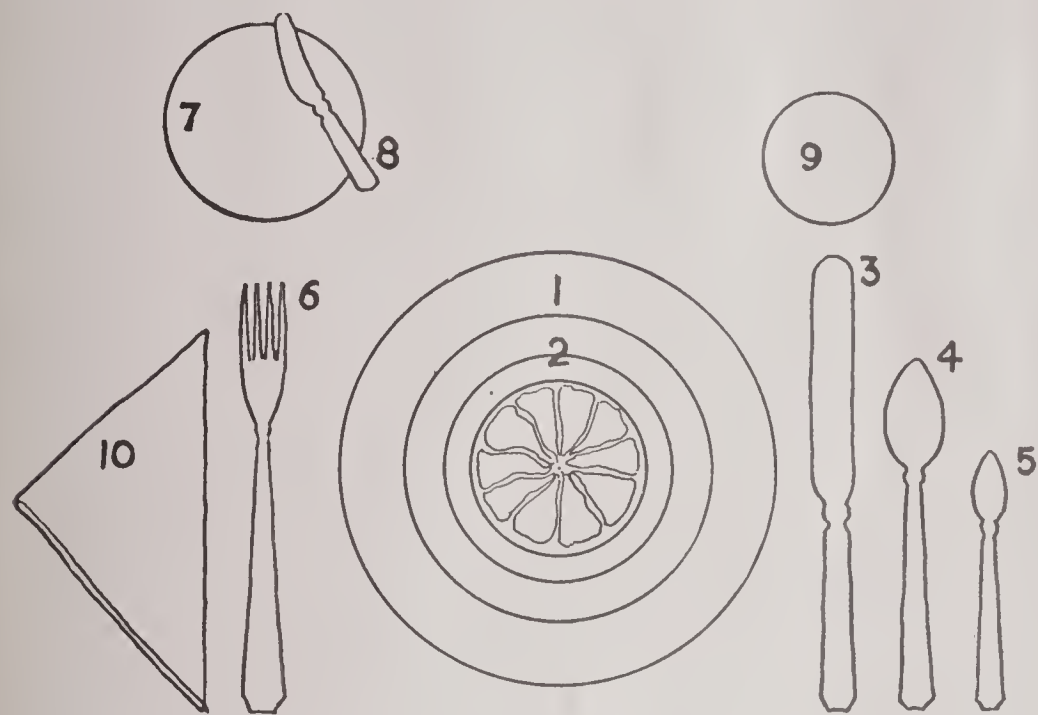
Mr. and Mrs. Francis R. Delancey  
request the pleasure of  
.....  
company at dinner  
on.....  
at..... o'clock  
9518 Aston Street

Each gentleman at a very formal dinner is given a tiny envelope with his name on it, containing a card the size of a gentleman's calling card, on which appears the following words, properly filled in:

simplest viands are attractive. Butter, water, salads and desserts must be kept iced until the last moment and, if possible, have a helper in the kitchen who will do the serving and allow another person freedom for serving at table. Should the hostess do her own serving, having a maid in the kitchen for the dinner hour, makes her task far easier and leaves her mind free to attend the wants of her table.

of assistance makes this difficult, several dishes may be placed on a small service tray before bringing in the clean service. Knives and forks that must be supplied during a meal are put quietly in place but never served on a plate that is to be given a guest. Empty plates and those containing individual portions are placed and removed from the right, but everything is passed to the guest's left hand.

If guests are late the hostess may delay dinner fifteen minutes for them, but at the expiration of that time dinner should be served, the hostess explaining when the guests arrive that she thought they would prefer not being waited for longer—which will be the fact, if the tardy ones are con-



Section of a Table Correctly Set for Breakfast

1. Breakfast Plate.
2. Fruit Plate.
3. Breakfast Knife.
4. Cereal Spoon.
5. Fruit Spoon.

6. Fork.
7. Bread and Butter Plate.
8. Butter Spreader.
9. Water Glass.
10. Napkin.

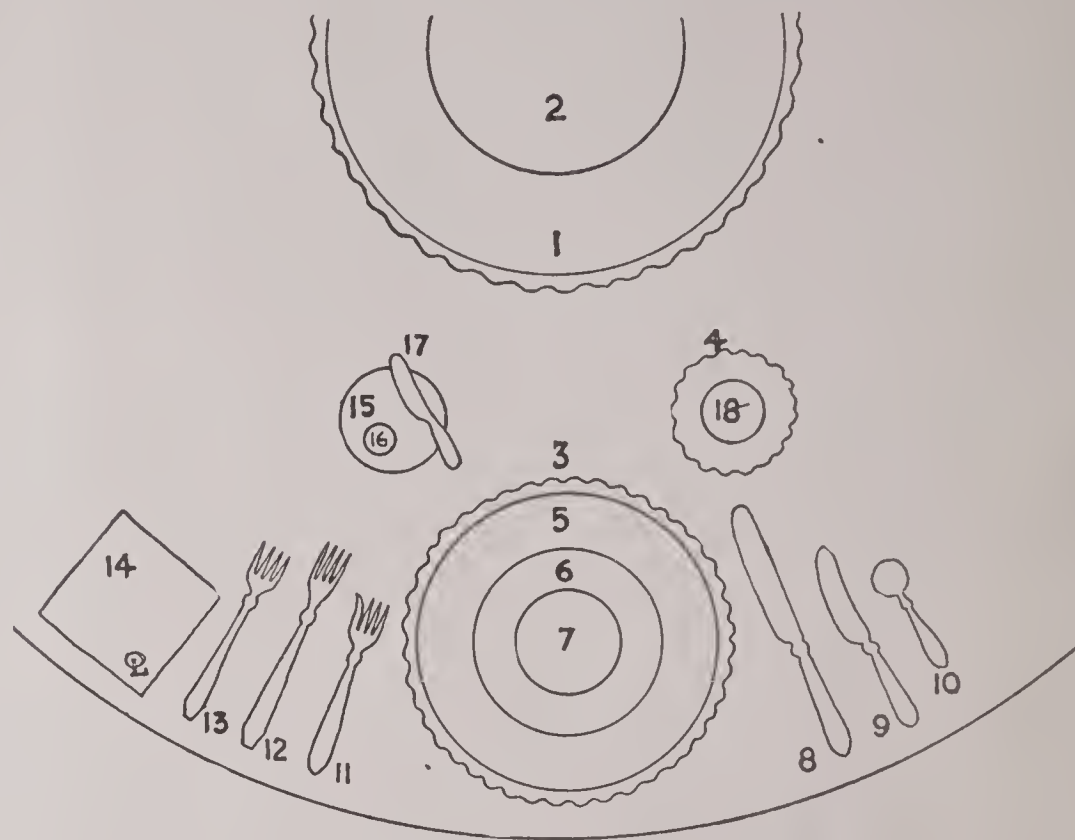
choice of guests, and seating them so that congenial persons will be dinner partners. If strangers are present, give them some idea of the tastes of the people they are to meet, and, if possible, especially make your introduction of dinner partners such that they will have a few common topics of interest on which to start their conversation.

The proper position for the host at table is at the head of the table near the entrance door, while the hostess sits at the foot of the table opposite. The woman who is guest of honor is seated at the host's right hand, the chief male guest occupying the chair at the right of his hostess. Of course at a dinner at which strict formality is not observed, personal reason may modify this scheme of seating the guests.

For an informal dinner the invitations should be worded simply. Be sure to state the hour at which you dine, for while it is unpardonable for guests to be late, the hostess must provide against possible misunderstanding. If guests must rely upon suburban trains a courteous act is to suggest when and where trams leave. Each gentleman on arrival is told the name of the lady he is to escort to dinner, and at very formal affairs he is handed a card containing this information.

A formal dinner requires dinner coat and evening dress, but most people of moderate means prefer the informal dinner which permits business men to come directly from their offices. It is exceedingly bad form for the ladies to appear in full evening costume when the men of the party are not similarly arrayed, and the former look more in place if they wear simple afternoon frocks.

badly served. Study the dishes you and your cook can prepare most palatably and build your menu on a safe foundation. Any new dish should be tried on the family before risking failure when guests arrive. If the hot foods are really hot and the cold ones crisply cold, instead of luke-warm, the



Section of a Table Correctly Set for a Formal Luncheon

1. Large Doily.
2. Floral Centerpiece.
3. Plate Doily.
4. Small Doily.
5. Plate.
6. Bouillon Saucer.
7. Bouillon Cup.
8. Meat Knife.
9. Fish Knife.

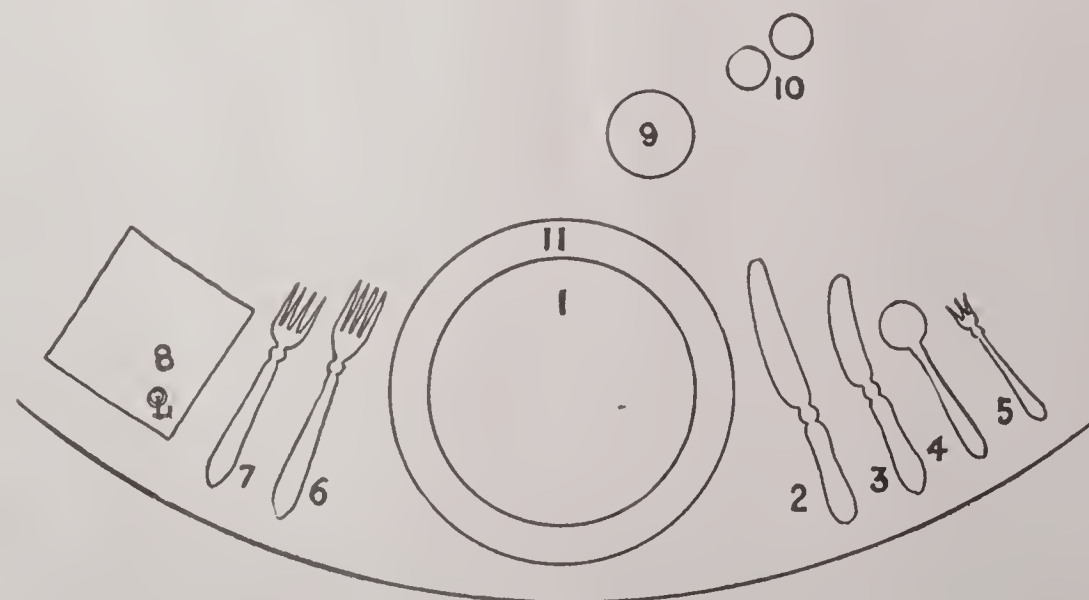
10. Bouillon Spoon.
11. Salad Fork.
12. Meat Fork.
13. Fish Fork.
14. Napkin.
15. Bread and Butter Plate.
16. Butterball.
17. Butter Spreader.
18. Water Glass.

Will you take  
.....  
in to dinner

The hostess must plan her dinner within her means and capabilities, for nothing approaches the ridiculous and the distressing quite as much as a pretentious menu, poorly cooked and

## Laying the Table

THE table is laid as directed on the previous page. Menus are used only at very large formal dinners, and extra silver scattered on the table without definite use for each piece is not permissible. At a formal dinner



Section of a Table Correctly Set for Formal Dinner

1. Soup Plate.
2. Roast Knife.
3. Fish Knife.
4. Soup Spoon.
5. Oyster Fork.
6. Roast Fork.

7. Fish Fork.
8. Napkin. (Note the position of the monogram).
9. Water Goblet.
10. Salt and Pepper Shakers.
11. Dinner Plate.

food is prepared for service in the kitchen and passed on large platters by the servants, carved and ready to serve. Plates should be brought and removed one by one, and under no circumstances should soiled dishes be piled one upon the other, but each must be taken separately. Where lack

siderate and well-bred.

## Personal Rules

THE napkin is half unfolded and laid in the lap when the guests are seated. The gentlemen usually seat their dinner partners, seeing that their chairs are drawn in as the ladies take their places.

In using a spoon, it should be dipped from, instead of toward, you, because in the latter way drops are likely to fall. Also, place the side of the spoon to your lips, as taking food from the tip of the spoon has an awkward appearance.

Never tip a plate.

Break bread into small pieces before carrying to the mouth; biting into a whole piece of bread is not considered good manners.

Do not express preference regarding foods, unless it is asked; then state definitely what you prefer.

Keep your hands in your lap when not eating and remember that elbows have no place on the table.

Place the spoon on the saucer and never leave it in the cup; the knife and fork should be placed straight on the plate and a little to one side or laid on the edge of the butter plate when passing your plate for a second portion.

At the close of the meal fold your napkin if you expect to remain for another meal (although in many households the napkin is never used more than once), but if you do not expect to use it at another meal, fold or crease it loosely before laying on the table, and do not discard it until all are through the meal.

Grace is omitted unless a clergyman is present who is asked to offer a short prayer.

Continued on Page 82



# Washing the Dishes

NO woman is fond enough of dishwashing to spend any more time over it than is necessary, and yet from lack of planning many hours are squandered over the dishpan. If you accuse a housekeeper of wasting time over that task, the retort is likely to be, "Waste time washing dishes? I should say not, for I don't like to wash dishes that well. I hustle through them as fast as I possibly can, but even then it does seem to take hours." Would it, if she had used her brains as well as her hands?

There are women who start cleaning a room as though they were going to be through within the next ten minutes, but instead, the work hangs on for the next two hours. Why? Because all the hurrying was creating more work every minute. They sweep as a whirlwind does—and with much the same result. They are the type who think housework is drudgery, and they do not see that it can be bettered.

## Routine

WHILE every housekeeper will want to make certain modifications of the following scheme, this, nevertheless, makes a very good working basis.

Have plenty of dry absorbent towels and use a finer grade for the glass and silver than is necessary for ordinary china and pots and pans.

Have enough hot (not luke-warm) water, even though this must be specially heated for the purpose.

Scrape all dishes and soak in cold water all those used in the course of cooking, so that when you get at the task of dish washing, these have not had particles food stuffs harden on them and thus make washing doubly difficult.

Pile all articles of each kind together; plates by themselves, the largest on the bottom of the pile; cups alone, saucers and sauce dishes each in a separate pile; silver alone and glass by itself.

Soak in cold water all dishes that have been used for milk, eggs and starchy foods. Sticky and gummy substances are best removed by hot water. If you will wipe off greasy dishes first with a bit of paper, they will clean far more easily.

Have a dish pan full of hot water in which a little soap or soap powder has been dissolved. Then use either a second pan or, better yet, a wire rack in which the dishes are placed for rinsing. For very greasy dishes add a little washing soda or ammonia to the water.

Order of handling dishes: Glass, silver, cups and saucers and any



Washing Dishes in an Unmethodical, Careless Manner

particularly fine bits of china (like cream pitcher, jelly dish, etc.), plates; platters and vegetable dishes; small kitchen utensils; pots and pans.

In washing, slip glass into the hot water sideways so that the hot water, touching both inside and outside of the glass at once will not cause breakage.

Steel knives and forks should be scoured with brick dust or Sapolio, washed with a dish cloth and wiped dry. Soaking them, especially if they have wood or bone handles, is likely to injure them.

Kitchen pots and pans should be

drainer and pour very hot water over them. Dry at once.

Many English families have a rack fastened on the wall near the sink and into this they put the dishes used for every day occasions without drying them and only the silver, glass, pots and pans and fine china are dried. These racks are usually two or three rows high and the base of each rack has holes bored in to allow any water to drain off the dishes. Of course, dishes dried in this manner, must be rinsed with boiling hot water so that they will dry in the air and not remain moist, as they would were cold

strong solution of washing soda. Clean dish pan and wire drainer, wipe dry and hang on hooks placed convenient to the sink.

Wash your hands with a good soap and dry thoroughly. Some housekeepers use a bit of cold cream rubbed in after the dishes are done and hands are washed.

The Office of Home Economics of the United States Department of Agriculture suggests that the way to save time is to make a time, method, and motion study of the different duties about the house. It will add zest to the housework, help to make you see measures necessary for your own reform, and make you ready to assist an inefficient neighbor.

## A Good Method

A time, method, and motion study sounds much more formidable than it is. In dishwashing, for instance, you have done it in many different ways, and probably have wondered which method was really best. To find out, try one method each day, keeping accurate count of the motions necessary and the time taken up.

Looking at the accompanying sample record shows that on Thursday, Friday, Saturday, and Sunday the method saved more time than those on Monday, Tuesday, and Wednesday. On the days when time was saved you washed the pots and pans while you were preparing dinner. You will also note that time was saved by stacking the dishes before washing them and by drying in a drainer instead of wiping them. Having found these time-saving ways, why not continue to follow them, practicing your methods and improving still further by repetition?

Watch for waste motions. A fourth column can be made for the number of motions, counting as one motion each step made necessary by the placing of the dishes and each complete motion of the hands, as placing the dish in the drainer and back again. This does not mean that you should do your work like an automaton, but thinking about it in this way will show you that you are in the habit of making needless motions.

Would it not be worth while to cease guessing as to your efficiency and know the best way for you to do the work? In some cases it will be more efficient to do the work one way than another because of some special arrangement of your time or kitchen conveniences, but you are the one to find that best method and benefit by the discovery.

Sometimes a small shelf or a hook placed in just the right position will save a dozen steps in almost as many minutes and the same principle of system suited to the individual needs in all branches of the household work is as productive of results. To be up-to-date these days and to be the most efficient housewife it is necessary to think out every possible plan for saving time and labor.

## Study of Washing Dinner Dishes

Day.	Method.	Number of Minutes
Monday	Stacked in order at right of pan—glassware, silver, china, pots and pans. Washed dishes, then wiped them.....	48
Tuesday	Did not stack dishes. Washed dishes as they happened to be piled, then washed pots and pans. Wiped all dishes	55
Wednesday	Washed pots and pans while preparing dinner.....	10
	Stacked dishes. Washed and wiped dishes alternately..	35
	Total .....	45
Thursday	Washed pots and pans while preparing dinner.....	10
	Stacked, washed and scalded all table dishes, glassware and silver, and let them dry in drainer.....	25
	Total .....	35
Friday	Same as Thursday and noted that the repetition of method saved time.....	30
Saturday	Washed cooking pans while preparing dinner.....	15
	Washed all table dishes under faucet without pan. Let all dry in drainer, except silver and glassware, which were wiped dry .....	20
	Total .....	35
Sunday	(Note: More dishes than usual). Washed cooking pans while preparing dinner.....	15
	Stacked dinner dishes very carefully. Washed them in order, drained china until dry, but wiped silver and glassware .....	35
	Total .....	50

washed in hot soda water and if browned, rub with Sapolio. A wire or steel wool dish cloth will help remove food that sticks to dishes. Sometimes a pot is more easily cleaned if a little washing powder is dissolved in warm water in the pot and then brought to a boil. This will not do for aluminum ware, however.

When the dishes have been washed, take each group in turn, place in the second pan or wire

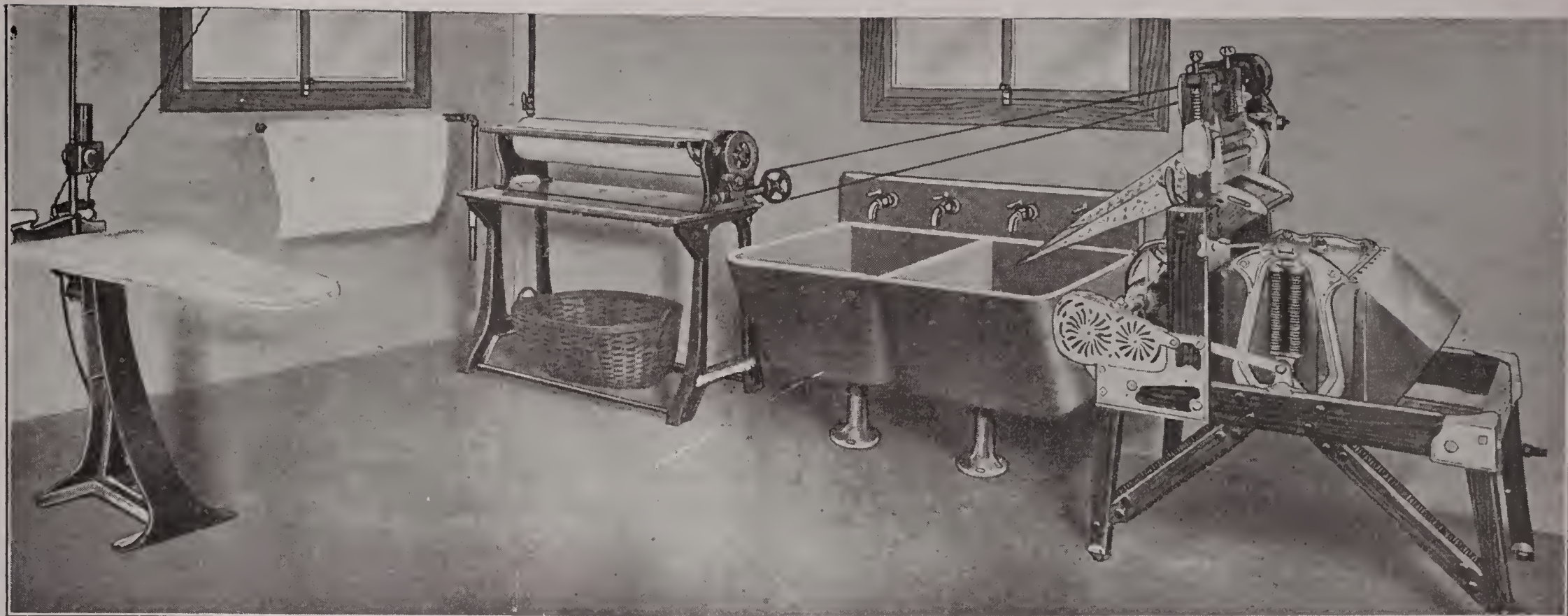
water used for rinsing.

For the woman with delicate skin, either the wearing of rubber gloves or the use of a wooden-handled dish-mop is essential when making use of very hot water.

When each group of dishes has been dried, put all of that group away. Then wash out dish towels and hang up evenly to dry. Wash teakettle, wipe off faucets and rinse sink with warm, soapy water. About once a week flush the sink with a







*A Thoroughly Modern Laundry Equipped with a Washing Machine, Stationary Tubs, a Self-heating Iron, a Simply Constructed Ironing Board and a Mangle*

NEARLY all women regard washing as the hardest of the weekly household tasks, yet much of the drudgery of laundry work is done away with if proper equipment is supplied. By using labor-saving devices in the laundry, the time and strength needed is reduced and the wear and tear on the clothes is much less.

A thoroughly modern and complete laundry should contain a washing machine, at least one (and better, two) stationary tubs, a self-heating iron, and a simply constructed ironing board. A mangle or roller iron is another very important labor-saving addition to laundry.

A large number of washing machines now on the market run either by hand or by power. If no electricity is in the home a machine can be obtained that is run by water power. Washing machines vary in a great many respects. Select the machine that will force the sudsy water through the clothes without injuring them, and one that works easily.

Nearly all power washing machines have a power-driven wringer attached. These wringers are reversible and a great many of them are swinging, thus enabling the operator to wring clothes while washing, and in any position she wishes. Some machines without a wringer attachment dry the clothes wringer-dry by means of centrifugal force. When the washing is finished a pedal is pressed and the inner perforated tub containing the clothes revolves rapidly, thus forcing out the water in the clothes.

### Ironing

The ironing machine, or as it is often called, the mangle, may successfully take the place of the hand iron for a large part of the family ironing. Two types of ironing machines are on the market: (1) cold-roll ironing machines in which the rollers between which the garment passes are made



*A Sprinkler Is a Handy Device*

## Modern Laundry Methods

By ELIZABETH C. WILLIAMS

of wood and unheated, depending on their weight and pressure to remove the wrinkles; (2) hot-roll ironing machines, in which a well padded roll is cold and a concave plate is made of smooth iron and is heated. The cold roll revolves against the heated metal plate. This plate may be heated by gas, gasoline, or electricity, and driven either by hand or by power. The heated ironing machine not only presses the dampened clothes, but it dries them and finishes them. Such articles as towels, sheets, pillow cases, tablecloths, napkins, doilies, handkerchiefs, underwear, pajamas, petticoats, nightgowns, aprons, curtains, and hosiery, can all be ironed on the hot-roll ironing machine. A person ironing by this method would get through in at least one-fourth the time, and would not be all tired out when the work is completed.



*A Well Padded and Covered Ironing Board and a Self-heating Iron Are Invaluable Laundry Helps*

For shirt waists, fancy dresses and skirts there should be a well padded and covered ironing board and a self-heating iron. The ironing board may be hinged so that when not in use it can be folded up against the wall, as shown in the illustration. It may be one resting on a substantial base or a stationary board resting firmly on the

floor. The stationary ironing board illustrated has a sleeve board which swings over the large board so that a waist need not drag on the floor while the sleeves are being ironed. It has also a suspension arm for attaching an electric iron, thus keeping the cord out of the way while ironing.

For general laundry purposes one size iron is sufficient. This may be heated with either electricity, gas, or denatured alcohol, depending upon which is most practical in the individual instance.

Even though a washing machine is used, one or more tubs are necessary. Stationary tubs made of porcelain, enameled iron, or alberine stone are best. The tub should be set with regard to the height of the person who is to use it most. Many tubs are set far too low and necessitate too much back-bending on the part of the operator.

When you have a large amount of dampening to do, a sprinkler or a dampener is a very handy device. The tank which holds the water is suspended, and to it is attached a hose and faucet which can be operated by a mere pressing with the thumb.

### General Directions

As far as possible all utensils that are to come in contact with clothing, or to contain material that is to be used on the clothing, should be nonrustable. The boiler should

have a copper bottom at least, and is best (though too expensive for the average housewife), when made entirely of copper, for it conducts heat better and does not rust.

Additional equipment needed for the laundry:

- Rubbing board
- Clothespins
- Clothes basket
- Clothes stick
- Clothes line
- Iron stand
- Iron holder
- Dipper
- Strainer for starch
- Enamel or fiber pail
- 2 enamel saucepans
- Wooden spoon
- Tablespoon
- Teaspoon
- Case knife
- Measuring cup
- Quart measure
- Paraffin wrapped in cloth

### Bleaching and Setting Colors

WHITE cotton and white linen can be bleached if exposed to the sun when damp. If possible leave them out of doors over night as dew and frost both aid in the bleaching process. Holding the articles over the tea kettle until they are thoroughly steamed will also help in the bleaching process.

A half cup of common table salt to each quart of water in which a garment is soaked will set the color, especially for browns, blacks and pinks. Blues are better set by using one half cup of vinegar to a gallon of water.

### Washing Woolens

TO wash flannels and woolens shave ivory soap in water and boil until the soap is completely melted.

Add this to hot water in tub together with ammonia, having the water not under 105 deg. nor over 110 deg. Fahr. Soak garments in water twenty minutes. Wash soiled parts such as those around the neck or wrists but do not wash the rest of the garment; merely souse in water. Rinse woolens in several tubs of water the same temperature

*Continued on Page 81*



*Most Power Washing Machines Have a Power-Driven Wringer Attached*





An Electric Toaster, Percolator and Grill Make the Preparation of a Meal Very Easy

THE old wood-burning stove is still used in many smaller communities, but in the cities these have given way, first to coal ranges and later to gas stoves, and now the electric stove is reaching such a point of perfection that it, in time, threatens to oust other methods of cookery. For late suppers and for the family that likes to cook its breakfast at the dining room table, various electric appliances are now used, even when the kitchen range burns coal for getting the heavier meals. Toasters, percolators, grills and the little combination electric cookers on which several articles may be cooked at one time, are growing in popularity.

#### Electric Stove Cookery

FEW women realize the possibilities of their electric light sockets. They merely use electricity for light, or perhaps to iron their clothes, but do not think of employing it for cooking purposes. Attached to any lamp socket, there are electrical devices for the table, that can boil, broil, roast, toast, and fry. They meet every cooking requirement for the small family.

Cooking by means of electricity assures safety, cleanliness, ease of operation, and excellent results. There is no danger of fire or explosion; no dirt is created for there are no ashes, or gases of combustion.

By simply turning on the switch or switches, heat is available at once. Any temperature can be obtained by turning the switch full, medium or low. By turning the switch on full heat, the food is brought to the boiling point; another turn or two will give lower degrees of heat, and at the same time maintain the boiling temperature of the food. The heat is more evenly distributed, and not localized as on gas and oil stoves, therefore, foods are far less likely to burn on an electric surface unit. The best results are obtained when foods are cooked at an even temperature throughout. The electric cooker gives a steady and reliable heat, there is no gas pressure to cause a variation, and atmospheric conditions do not affect it.

No more than 660 watts may be consumed from a branch wiring circuit according to the code of the National Fire Underwriters. The average house consists of but one branch circuit, so only one appliance of 660 watt capacity should be used at one time.

## Cooking Methods

#### Roasting and Baking

ROASTING and baking can be done in an ovenette over the round grill or disc stove. Meats and small game; pies, cakes, biscuits, and potatoes, can be cooked in this way. The proper temperature of the electric ovenette is usually obtained by putting the switch on full for about fifteen or twenty minutes. When meat is to be roasted it should be put into the oven when the oven is very hot, and permitted to cook at this temperature for about ten or fifteen minutes. This sears the surface of the meat and prevents the escape of the juices. Then the switch should be turned to low. This allows the temperature of the oven to be reduced to about 200 degrees and to keep it at that temperature until the meat is done. The flavor and aroma of meat are conserved by cooking in this manner and the loss of meat juices is considerably less.

For baking cake the oven should be raised to about 360 degrees by turning the switch on full and maintained at 350 to 380 degrees by turning the switch to medium. Bread requires a temperature somewhat higher than cake, and pastry must have a still warmer oven to begin with.

There are two types of electric toasters—the vertical and the horizontal. On some toasters there is a turn-over feature which turns the bread automatically by simply turn-

#### Gas and Coal Ranges

HOWEVER, the coal or gas range is still the stand-by for the average family's cooking and a word on the care of the range may not be amiss. The modern housekeeper, instead of using blacking, rubs her stove (while still warm), with an oily cloth, using a tiny bit of lard, suet or olive oil for lubricator and rubbing both inside and out. Never clean when the stove is cold or when fire is actually burning. Wash the wire rack or drip pan every time you roast or broil. Many housekeepers use a shallow pan in which chops or steak may be placed for broiling so that the wires and drip pan are not soiled and other housekeepers place either the pans or clean bits of paper under the wires to catch drippings if they put the meat directly on the grill.

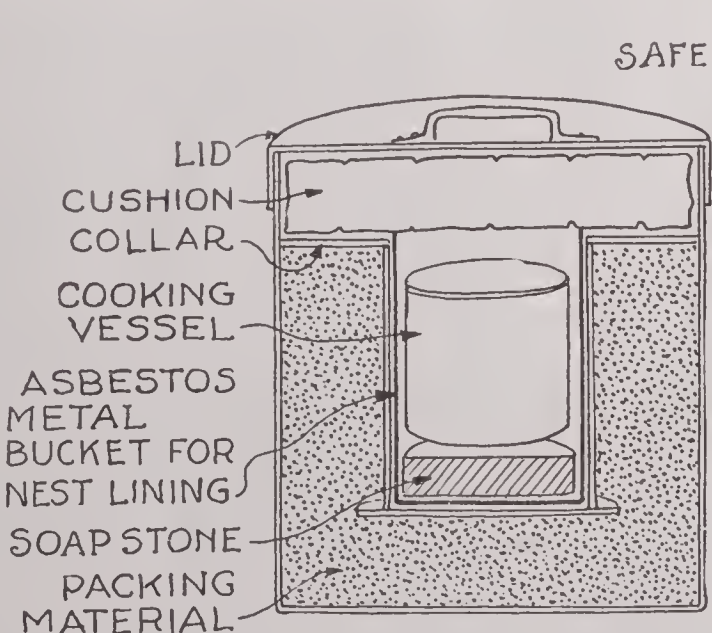
Make tests to learn the time required in cooking certain standard dishes, so that you will understand what may be expected from your range and be able to time the hour of serving meals in relation to the time that food requires in cooking. In many cities the sudden increase in the amount of gas used in cooking at certain hours means an extra allowance of time if food is cooked at these rush periods, or as the engineers would put it: at the peak of the load. The degree of heat required for baking various foods depends largely on the shape and

ready to use it and turn down the burners when food begins to boil. Many foods bake better if the gas is lowered after the oven is thoroughly hot, but this rule is not one to be followed where a "quick oven" is required. There is a very satisfactory attachment for the gas range which makes the burners practically self-lighting and this attachment, although it keeps a very small flame burning all the time, uses no appreciable amount of gas during the course of a year.

Nevertheless, with the present cost of all fuel, it behooves the housekeeper to be economical and save gas or coal to the utmost. Two ways may be found of doing this. One is to plan the dinner so that if it is to be cooked over the burners or baked in the oven, the whole dinner is planned for the one process and only stove lights or oven lights are required. The two and three section pots that have been on the market for some years are useful for the former process, one light serving to cook as many foods as there are sections to your pot. The pan will accommodate baked vegetable and dessert at the same time that a roast is cooking or a steak is being grilled below the flame. The other method of saving fuel—and, in hot weather, saving the feelings of the cook as well, is the use of the fireless cooker. Everything that is cooked on top of the stove and many that are cooked in the oven, are prepared to better advantage in the fireless cooker as the slow cooking makes everything more tender and delicate, retains all flavors and also keeps odors from escaping into the house.

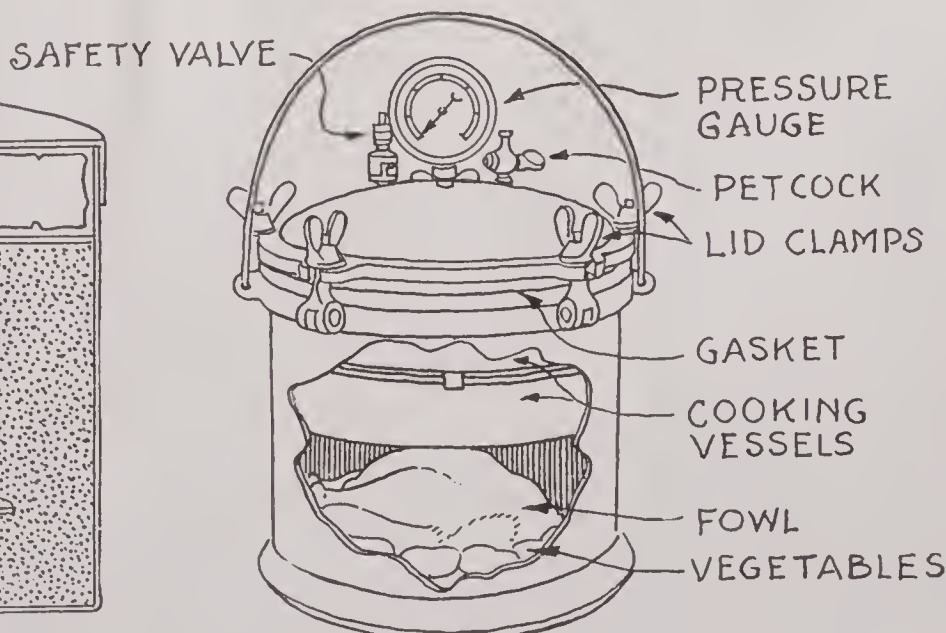
#### The Fireless Cooker

FIRELESS cookers may be purchased at various prices in the stores, but they can be made at a nominal expense and with very little trouble. For the outside a box is used, chosen large enough to hold the desired size container, and allow for four or five inches of padding around it. For the container a pan or bucket with a tight fitting top may be used. In the bottom of the box, put a thick layer of padding, which may be



FIRELESS COOKER

ing an insulated knob attached to the rack. This is very convenient, but it is well when using this kind of a toaster to have a tray underneath it or the crumbs will be scattered all over the table. The horizontal toaster is not merely a toaster, but a complete and practical stove that will cook almost anything.



PRESSURE COOKER

size of the article to be baked, so that no specific time table can be given but every housewife should get a hot oven in about five minutes after lighting both burners and closing the oven doors. Some of the newer ranges have glass doors to the oven and these are a great aid in keeping watch over baking foods. Never light the gas until you are

or fiber, wool, cotton, excelsior, crushed paper or ground cork. On this layer, place the container and pack it in close about the sides with the same material chosen for the bottom. Press the packing down tight to make it impossible for any of the heat to escape. For the top of the container make a large cushion, filled with the same



packing material. The covering for this cushion and the covering for the packing in the box, around the container can be made of a firm cotton or unbleached muslin. The top of the box can be put on leather straps and fastened in the front with a hook or peg. The cooking vessel must be selected so that it will fit into the container, or two shallow ones may be used, cooking two dishes at one time. In the cookers purchased ready made, there are usually soapstones that may be thoroughly heated on your gas or coal range and then put in the cooker, making the heat more intense.

Before putting the utensil into the fireless cooker, the food must be brought to a boil and then put into the container before it stops boiling. If opened before it has been in the full time, put it on the fire and bring it to a boil again before returning to the cooker.

Cereal put in the cooker at night is steaming hot and ready to serve at breakfast time. Stews prepared at noon before the housewife leaves for shopping or social engagement, make dinner serving simple when she gets home a few minutes before mealtime.

There are several advantageous reasons for the fireless cooker. It saves fuel and time, the trouble of watching things so that they will neither burn nor stick, the possibility of dishes cooking too dry, or of losing their flavor. The first fireless cooker fashioned after the old time hay box, could be used only for boiling and stewing, but the newer ones prove just as reliable for baking breads and cakes and for roasting and baking meats. Of course such breads as cook but ten minutes to half an hour might just as well be baked in the oven, but fruit cakes, puddings and large loaves of bread will cook satisfactorily and with far less trouble and expense in the fireless cooker.

### The Kerosene Stove

In using a kerosene stove, great care must be taken of the wicks and the carbon wiped off each day before using. The cylinders at top and bottom of the stove must be kept well dusted and the tank refilled each day so that it never runs dry.

### The Refrigerator

THERE are a number of things which should be considered when purchasing a refrigerator, and the most important of these are: insulation, circulation, and sanitation. The construction of a refrigerator must consist of a number of walls made of materials that will insure absolute insulation. Of the many insulating materials used in the making of refrigerators, cork in sheets, hair felt, flaxlinum, and as-

bestos fiber rank among the first. An additional factor of importance with regard to these substances is that they do not absorb moisture and become packed, which would prevent perfect insulation.

When ice is first put into the ice chamber, it begins immediately to cool the air surrounding it. As the air becomes cold, it descends, forcing the warm air in the other parts of the refrigerator ahead of it. This air is first forced into that part of the provision chamber which is just below the ice, and from there into the upper portion of the provision chamber. From here it must pass on over the ice chamber in order to permit complete circulation.

Refrigeration experts specify 40 degrees Fahrenheit as being 100 per cent efficient. Though a refrigerator that registers 60 degrees will aid to a certain extent in the retarding in the growth of bacteria, the nearer to 40 degrees it registers, the more efficient the refrigeration. Proper insulation and circulation are necessary for attaining and retaining this low degree.

Economy in ice consumption is, of course, a very necessary feature to consider in the selection of a refrigerator.

Wrapping the ice in paper or cloth

will keep the ice from melting, and, at the same time, prevent a low degree of temperature in the refrigerator, thus defeating its purpose.

To get the best results from any refrigerator the ice chamber should never be less than half full as when the ice is lower than this, the insulation as well as the interior of the food compartment shows a higher temperature, and additional ice is required to secure the normal temperature. If a refrigerator is operated on this basis even if the refrigerator is only seventy-five-pound capacity there will not be a necessity at any time of applying over fifty pounds at a filling, as you will still have twenty-five pounds in the refrigerator which is necessary to secure proper results. Very few refrigerators are properly operated; first, because the ice chamber is not properly filled; second, because the doors are not properly closed; and third, because systematic arrangement of food is not followed. Foods most susceptible to odors, such as butter and milk, should be placed on the lower shelf, while those provisions which throw off odors, such as cabbage and cheese, should be placed on the top shelf. The odors from these foods are carried on over the ice where they

are condensed and carried off with the water, leaving the air purified as it flows into the lower portion of the food chamber. Thus there is no danger of contaminating the food supplies on the lower shelf with odors and impurities thrown off by the stronger foods kept on the upper shelves.

The refrigerator that has a provision chamber made in one piece and with rounded corners is the easiest to keep clean. Porcelain is one of the best materials for the chamber lining. It is not only easily cleansed, but will not crack, peel, or discolor. In selecting your refrigerator see that the drain pipe is provided with a water-sealed trap to prevent the entrance of sewer gas, warm air, or insects; and that it is made and placed so that it is easily accessible and removed for cleaning.

The refrigerator should be kept very clean. Wipe the ice with a damp, clean cloth before putting it into the ice chamber. Wipe the inside of the box, the shelves, which should be removable and of a non-wood with a dry, clean cloth every day. Once a week the shelves should be washed and scalded, and the inside of the box wiped with a cloth wrung out of a soda solution, then with a clean, damp cloth, and dry with a clean cloth. Pay particular attention to the drain pipe. It should be scalded in a soda solution once a week, and thoroughly cleaned with a brush. If your drain pipe is not connected with the sewer and you have to use a drain pan, see that that is thoroughly cleansed too.

### A Window Storage Box

THE dweller in a small apartment who has no cool cellar in which to store perishable articles may find an outside window box useful in winter.

A carpenter may be hired to construct a box that will exactly fit outside a kitchen window, if possible on the north side. It should come halfway up the lower sash and contain two deep shelves, and when the sash is raised the contents of these shelves are easily accessible. In freezing weather the sash may be left up, and thus the box becomes a part of the warmed room. A sash curtain will conceal it from the room. Such a window box is often fully as great a convenience in the farm or village home as in the city flat.

A more inexpensive way is to hang a neat wooden box, well cleaned, on strong nails or spikes outside the window. A heavier box may be supported on brackets. The box should have a tight-fitting hinged lid and be lined with asbestos paper to equalize extremes of temperature, while a lining of oilcloth will admit of easy cleaning. A shoe box would be good for this purpose. It might be painted the color of the house.



A Window Storage Box

## Modern Laundry Methods

Continued from Page 79

soaked, until the last water is perfectly clear. Wring through the wringer and hang in the air and sun to dry.

One bar of ivory soap and one-half pint of strong ammonia is enough for three heavy single blankets.

### Care and Laundering of Linens

MUCH of the appearance of linen depends upon the care expended on washing and storing it properly. In the first place all stains should be removed before the linen is consigned to the wash basket. In fact, certain stains will disappear more thoroughly if removed at once and not allowed to dry into the cloth, but under no consideration should they be left to go into the hot suds, for that sets them. For stain removers see page 91.

If it is impossible to expose linens to the sun from time to time, they

can be bleached and kept white by soaking them in water which has had two teaspoonsful of cream of tartar added for each quart of water. Of course, the linen must be thoroughly cleaned before being put into the bleach, but after all, there is no tonic for linens equal to a sun bath on a grass covered lawn.

After linens come from the wash all weak places should be darned. In hemming the cloth when new, frequently a bit is cut off the hem and this should be preserved to supply ravellings for darning later. If there is no definite center pattern, cutting a couple of inches from one side will give a new center fold and take the worn parts away from the table edge. Many women utilize outworn cloths to make face

towels and also napkins, the latter for use in fruit season, when peach and plum stains might ruin good linens.

When linen is laid away for any length of time, roll it around a stick or tube (an old broom-handle wrapped in a clean cloth will serve) and cover either with blue tissue paper or a cloth that has been blued. Rolling will prevent creases, and the blue material keeps the linens from yellowing. Even table cloths may be folded only down the center and then rolled.

For ironing embroidered linens be sure to have a fourfold pad of flannel under them so that when you iron on the wrong side of the linen the pattern will stand out well. Pressing the pattern on to a hard surface makes it flatten and spoils

its appearance.

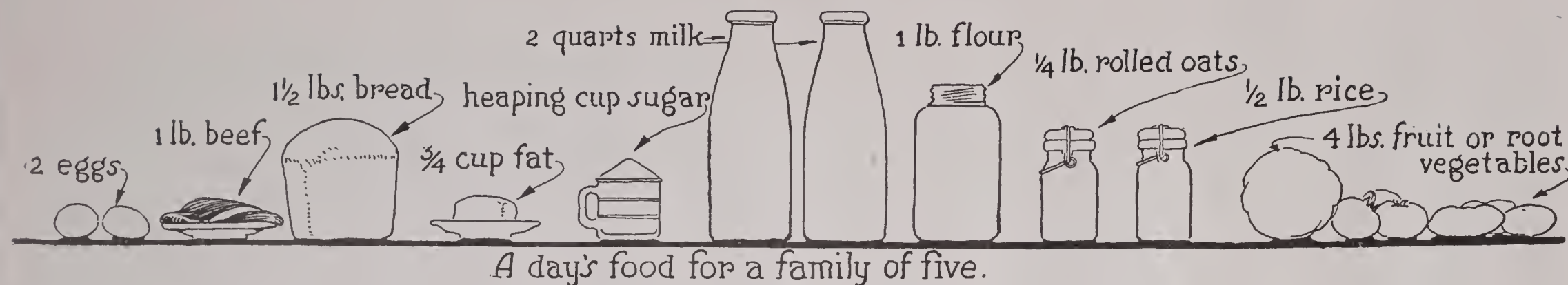
Linens should be ironed when they are quite wet as this gives a gloss that is very desirable.

### Successful Laundering

One of the main points in laundering delicate pieces is the sprinkling which so many women erroneously consider of little consequence.

Clothes should be sprinkled evenly and thoroughly but should not be wet too much. Linen may be dampened more than cotton, but starched clothes will be sticky if too damp. After being sprinkled the clothes should be pulled into shape, turned right side out if necessary, and rolled tightly. Care in rolling will aid greatly in making them more easily ironed. The rolls should be placed close together in a basket, covered with a clean cloth to prevent the outside layers from drying, and left at least half an hour, but better, overnight, to allow the moisture to spread evenly.





THE complexity and variety of modern food have made it hard for the housekeeper to know just how and why certain things should be combined in a meal. She may perhaps doubt if such knowledge is necessary since our ancestors thrived so happily without the acquaintance of calories and a balanced menu, but with a wide selection of whole grain and of dairy products the natural taste could be depended upon to supply the combinations. It is true the things we like, such as bread and butter, cereals and milk, are found to be the proper combination if scientifically balanced. But in our modern pantry the cornmeal is probably not whole ground nor is the wheat; the milk has less fat; perhaps the butter is oleo; and all the dairy products and meat are excessively high in price. The one comfort is that no people have ever had such a wide variety of fresh vegetables and fruit the year round.

Food must fulfill three very important functions; first—it must supply warmth and energy; second—it must build new and repair old body tissues which are being constantly broken down; and third—it must help to regulate all of the body processes. The protein foods supply the materials for growth and repair of tissues; starches, sugars, and fats give heat and energy to the body; while mineral foods, water, cellulose, and vitamins keep the body in good working condition.

### Purpose of Food

FOOD must serve a threefold purpose: It must furnish the materials for building the body, for supplying heat and energy for its work and for regulating many of its processes. Protein, fat, carbohydrates, mineral matter and water, constituents of the various food-stuffs, are all used to build up the body. Protein is the only constituent in food that can build new body cells and repair old ones. We find protein in meat, milk eggs, peas, beans, lentils, cheese and nuts. Mineral matter is needed to build up the bony structure of the body, make good, red blood and help regulate the body processes. The mineral substances are present in all foods, but mostly in vegetables, fruit and milk. Body heat and energy for activity are generated by the carbohydrates, fats and proteins. The sole function of carbohydrates and fats is to create heat and energy. These two food principles differ in that fats yield about two and one-fourth times as much heat to the body as do carbohydrates. The chief sources of carbohydrates are vegetables, cereals and foods that contain sugar. Fats are found in butter, cream, animal fats and vegetable oils. In planning the meals for the day, foods must be induced which will give the body all of these principles: Protein, fat, carbohydrates, mineral matter and water.

Below are given lists containing the most common foods under their proper classification. These foods may contain a number of food principles, but are classified according to the largest amount of a certain food present. Although mineral compounds are only found in minute quantities in certain foods, still these minerals are very important in the dietary. Foods containing wood fiber or cellulose, popularly known as roughage, are also listed. Cel-

lulose is not a food in itself but is important in the diet since it gives bulk and prevents other foods from becoming too concentrated.

PROTEIN	CARBOHYDRATE	CELLULOSE OR WOOD FIBER
Meat	STARCH AND SUGAR	Green vegetables, i. e., lettuce, celery, cabbage
Cheese	Oatmeal	Coarse cereals, i. e., oatmeal, shredded wheat
Eggs	Cornmeal	Whole wheat and Graham flour
Fish	Rice	
Milk	Wheat	
Peas	Flour	
Beans	Macaroni	
Nuts	Potatoes	
FAT	MINERAL	
Butter	Vegetables	
Bacon	Fruits	
Cream	Eggs	
Oils	Milk	
Nuts	Whole Grains	
	Dried beans and peas	

Each meal, when properly balanced, should contain one part protein, three or four parts carbohydrate, one small part fat, one part cellulose or wood fiber and one part mineral. We may say each meal should contain one food largely composed of starch and sugar, one food containing fat, one food largely composed of cellulose or wood fiber and one food which may be counted upon to supply minerals.

In order to make up a well-rounded meal, foods containing all of these substances must be included. The meal is not balanced, for example, if it contains potatoes, rice and carrots. It would have too much starchy food. Nor should fried potatoes, doughnuts and mayonnaise dressing appear in the same meal, as that would furnish an over-abundance of fat.

### Planning Meals

When planning meals, we often times give meat and potatoes such an important place that we forget the essential fruits and vegetables. These should be used liberally as they furnish the necessary bulk to our diet and prevent constipation. They give a great amount of water, and none of the body processes can be carried out with an insufficient amount of water. And they are rich in minerals; lime, which builds bone; iron, which gives good red blood; and phosphorous, the mineral that goes to build up every body cell; as well as others equally important.

Select foods for the day that will meet the needs of the several members of the family. Just because father eats pork and fried potatoes does not mean that two-year-old Mary can do the same. The children should not eat all of the foods required by the adult members of the family.

The aged do not require the same amount of tissue building, and heat producing foods as children and persons in active life, and consequently should not be given too much protein or starchy food. The active outdoor worker will require a greater amount of heat and energy producing foods, and can take better care of coarser materials than the indoor, sedentary worker.

Meat once a day is sufficient and extremely advisable. Other foods, such as milk, eggs, cheese, peas and beans, should furnish the rest of the protein that is needed throughout the day. The main part of the meals each day should consist of simply prepared, mild-flavored, non-stimulating, and easily digested foods. Well-

cooked cereals, potatoes, thoroughly baked bread, milk, eggs, fresh vegetables and fruits should form the background of the dietary. Meats and meat soups, candies, preserves, desserts, cakes and other sweets, rich sauces, pickles and condiments, should be used in moderation.

When you plan to have a substantial main course, serve a clear soup and an ice; but if your main course is to be light, it is well to include a rich soup and a heavy dessert such as plum pudding or raisin pie. You may want to have a salad for the main dish at a meal. If so, it should be made of nutritious materials, and served with a mayonnaise rather than a French dressing.

After most careful planning for food values, a meal may fail because of poor combinations of flavors. Many meats and vegetables do not combine well and the careful cook will try to remember this. The strong flavored vegetables, such as cabbage, cauliflower, onions and turnips, should be used with mutton, pork, corned beef and roast beef. The mild flavored vegetables, such as peas, beans, tomatoes and celery, are better with chicken, veal, beef steak, fish and cheese dishes.

A strong flavored vegetable should always be served in combination with a mild or acid one. In a careless menu we may find such combinations as cauliflower and turnips. The skillful cook will substitute peas or tomatoes in place of one of the strong vegetables.

A menu may be well balanced and yet be very unappetizing. The body demands a contrast between foods of the different courses. Of course, such foods as bread and butter may be served at every meal. To secure a variety you should use only a few materials at the time; and should prepare the same article in different ways.

If our menus are to make a harmonious whole they must be planned by the day or week. Certain alterations will be found necessary, but there is a satisfaction when the week's menus are all safely planned and put on the kitchen file.

### Preparation of Important Foods

In most households bread is the chief cereal food and the basis of all the meals. Because bread is often really the "staff of life" it is important to have it good. People's ideas may differ as to exactly how bread should taste but in this country all are agreed that yeast raised bread should be light and spongy with a crisp, tender golden brown crust, and that it should be rich and nutty in flavor. Heavy, soggy bread when it is swallowed forms tough lumps which the digestive organs can not work upon properly and if eaten day after day may do serious harm. Every housekeeper should try therefore to provide light well-baked bread for her family.

Bread-making often seems one of the most difficult of household tasks with very uncertain results. There are many good ways of making bread but whatever rule is followed the secret of success is in following the directions exactly. This means not only using the exact amount of materials and working the dough for the right time, but also letting the yeast grow in it and stretch it to the right extent.

In America the use of breakfast foods is almost universal and a very good habit it is, too, for, they are a most nourishing food. But it is important that they be prepared carefully and well. There are several practical points to remember in cooking cereals. One is that there is more danger of not cooking them enough than of cooking them too much. Uncooked cereal preparations like cracked wheat and coarse samp need several hours' cooking and are often improved by being left on the back of the stove or in the fireless cooker overnight. Cereals partially cooked at the factory as the rolled or fine granular preparations should be cooked fully as long as the directions on the package suggest.

Flavoring is also an important part of cooking cereals. The flavor most commonly added is salt. Such added flavor is perhaps less necessary in the ready-to-eat kinds which have been baked at the factory and have thus gained the pleasant flavor which also appears in the crust of bread and cake or in toast, or in the plain boiled cereals or mushes the careful use of salt in cooking them may make all the difference between an appetizing and an unpalatable dish.

A good general rule is one level teaspoonful of salt to each quart of water used in cooking the cereal.

### Dinner Customs and Courtesies

*Continued from Page 77*

In refusing a dish, the phrase "Thank you" without effort to help one's self is sufficient, and a hostess must not urge food upon guests, nor are dishes passed a second time at a formal dinner.

### Duties of the Hostess

HOST and hostess should see that guests are properly served, call the attention of maids to empty glasses or anything else they fail to observe, and above all, the hostess must draw out her guests and help them to topics of conversation in which they are interested. The successful hostess is one who has ability to bring out the best that is in her guests and to make them feel at home. Ladies are usually served first, although it is admissible to begin with the lady guest of honor and serve each person in order thereafter.

If any accident occurs, pass it over with a word of explanation if necessary, but do not dwell upon it. Some dish may be spoiled at the last moment or fail to arrive from the dealer, but do not mention the omission if possible. The worried hostess destroys the pleasure of her guests and the sociability of the occasion, rather than the food, is the main item at a dinner. At the same time, a hostess should realize that her guests have accepted her invitation and set apart certain time for her in expectation of a pleasant evening and she therefore owes them the best her home can provide.

When dinner is finished, the hostess waits for a pause in the conversation, when she rises as a signal and the guests leave the dining room together, or the gentlemen may be left to enjoy their cigars after the ladies have gone. In the latter case the gentlemen rise upon the signal of the hostess, assist their partners in moving back their chairs, and remain standing until the ladies have all passed out of the room.





Photos Courtesy U. S. Dept. of Agriculture

# A Key to the Calories

By ELIZABETH C. WILLIAMS

due to the same universal energy showing itself in different ways.

Food is fuel for our bodies and the energy stored in it can be released in the body and used for keeping it warm or for the work of the muscles.

## Fat Is the Source of Heat

THE body is constantly giving off heat, and the only source for the supply of that heat is the carbohydrates, fat and protein foods that we eat. What we want to know is how much heat the body needs and how much food is required to give this necessary amount of heat to the body.

Food is burned in the body very much as fuel is burned in a furnace, only the action is more gradual and sets free heat at a slower rate. Food burned outside of the body will yield about the same amount of heat as food when burned by the cells in the body. Therefore, if we know just how much heat a certain amount of food yields when it has been burned, we will know how much heat the body has received when fed that amount of the same kind of food. Just as the unit measure of length is the inch and of weight the ounce, so we use the word "calorie" to indicate the measure of heat, or energy. One calorie is the amount of heat required to raise one pound of water four degrees Fahrenheit. Our requirement of food can then be stated in calories, or in "Fuel Value," for each person per day.

In order to know how much food is required for the family, the activity, size, age, sex and climate must be considered. The first of these is the largest factor. A lumberman doing active out-of-doors work can use a quantity of concentrated foods which would be exceedingly taxing on the digestive system of a stenographer or bookkeeper. The greater the amount of muscular activity the more food the body needs. Under normal conditions the average man of 150 pounds, lying in bed at complete rest, needs about 2,000 calories a day, and increased to very little over 2,000 if he sits still in a chair and takes no exercise. The same person doing sedentary labor requires 2,500 calories per day, labor involving moderate exercise, 3,000 calories, and very severe labor, 4,000 to 6,000 calories. The average man performing an average amount of work requires about 3,000 to 3,200 calories a day.

## Heavy Folks Need More Food

THE heavier the body the greater the number of cells it contains and

the more food it needs for its upkeep. If the weight is due to bone and fat cells the food requirement will be far less than if it were due to muscle cells. Fat and bone cells are not active to the extent that muscle cells are.

Women, as a class, require less food than men, because they are usually smaller. The average weight of a woman is eight-tenths that of a man, and consequently needs eight-tenths of the food required by a man. A woman of average size, doing moderate exercise, will find 2,400 calories sufficient for her daily needs. However, a man at sedentary labor would need less food than his wife if she was large and doing strenuous physical work.

It is a general principle that the younger the cell the greater power it has to break down food and the older it is the less power it has. A child, therefore, needs somewhat more than the average man in proportion to their body weights. A child is constantly growing; it does not merely have to keep its tissues in repair, but must build new ones and add to the old ones, and that necessitates an abundant supply of food materials. The following tabular statement gives the number of calories needed for one day by children of different ages:

Calories.	
Child under 2 years.....	800-1,200
Child from 2 to 6 years...	1,200-1,800
Child from 6 to 15 years..	1,800-2,500

An adolescent boy requires as much food as his father. In old age the cells have not the assimilative power and are less active, hence less nutriment is required. An aged man needs on the average 1,800 to 2,000 calories a day, while an aged woman must have from 1,600 to 1,800 calories. These figures cannot be regarded as absolute, for some people at seventy are as young and active as others of forty years.

## Proper Combination

From what has been given, the housewife may estimate the requirements in calories of the different members of her family. She will then ask, what are the proper quantities of proteins, fats, carbohydrates, mineral matter and water in a balanced ration?

Recent scientific opinion puts the daily protein requirement of the average man at about 3½ ounces (430 calories). The amount of protein should be increased to about 5¼ ounces (615 calories) for persons undergoing great physical strain, and 6¾ ounces (780



calories are demanded by some authorities for men like soldiers in active service.

The daily fat needed by a man doing a moderate amount of work is 2 ounces (525 calories), and his carbohydrate requirement is 18 ounces (2,050 calories). Carbohydrate foods are cheaper than fats. Economical diets often do not contain more than 1¼ ounces fat. Generally speaking, 4 ounces of fat is as much as anyone can assimilate daily, and for most purposes far too much. Carbohydrates in the daily diet should not exceed 18 ounces, for they have a large quantity of bulk and throw a great deal of work on the digestive system. When very severe work is done, make up the total requirement of 4,000 or more calories by increasing amount of fats.

Mineral matter and water do not create heat, and so we cannot state the amount needed in the terms of calories. Ordinarily, the average mixed diet contains a sufficient amount of mineral matter, which is about three-fourths of an ounce. From 4 to 4½ pints of water should be taken in the diet. Of this quantity 1 to 1½ pints are obtained from the ordinary solid foods that we eat and 2 to 3 pints drunk as liquid.

It is necessary for the housewife to know the approximate number of calories present in the dishes she serves in order that she may know that her family is receiving the needed amount of food. The usual serving of a number of foods yields 100 calories of heat. For this reason the 100-calorie portion is a convenient unit for practical purposes, and the accompanying table will help measure the day's food requirements.

A woman of average size and moderate activity, approximately, has a daily food requirement of 2,400 calories.

## A Table of Calories

Food	"Portion" containing 100 calories	Weight of 100 calories (in ounces)
<b>COOKED MEATS</b>		
Round steak, broiled.....	1 slice, 4"x3"x1½"	2.0
Rib roast of beef.....	1 slice, 5"x2½"x1½"	1.6
Lamb chops.....	1 small chop, 2"x2"x1½"	1.6
Leg of mutton, roast.....	1 slice, 3"x3¾"x1½"	1.2
Pork chops.....	½ medium chop.....	1.3
Boiled ham.....	1 slice, 4¾"x4"x1½"	1.3
Chicken.....	1 slice, 4"x2½"x1½"	1.7
Halibut steak.....	1 slice, 2"x3"x1½"	3.5
Canned salmon.....	½ cup, scant.....	1.8
Porterhouse steak.....	1 serving, 2½"x2½"x1½"	1.4
Veal, roasted.....	1 slice, 2"x2¾"x1½"	2.3
<b>FRUITS (FRESH OR COOKED)</b>		
Apples.....	2.....	7.3
Apricots.....	¼ cup.....	4.6
Bananas.....	1 large.....	3.5
Fresh blackberries.....	1½ cups (50 berries).....	6.1
Cantaloup.....	1 melon, 4 ½" in diam.....	18.0
Cherries, stoned.....	1 cup.....	4.4
Cranberries.....	2 cups.....	7.6
Grapes, Malaga.....	22 grapes.....	3.7
Lemons.....	3 large.....	11.4
Olives, green.....	6 to 8.....	1.6
Oranges.....	1 large.....	9.5
Peaches, fresh.....	3 medium size.....	10.5
Pears, canned.....	3 halves and juice.....	4.7
Pineapple, canned.....	¼ cup shredded.....	2.3
Strawberries.....	1½ cup.....	9.0
<b>FRUITS, DRIED</b>		
Apples.....	¾ cup.....	1.2
Apricots.....	8.....	1.3
Dates.....	4.....	1.1

Figs.....	1 large.....	1.1
Prunes.....	3 large.....	1.1
Raisins.....	¼ cup.....	1.1

<b>VEGETABLES</b>		
Asparagus, canned.....	2 cans.....	12.6
Baked beans, canned.....	½ cup.....	2.3
Lima beans, dried.....	2 tablespoons.....	1.0
String beans.....	2¼ cups, 1" pieces.....	8.5
Beets.....	1½ cups sliced beets.....	7.7
Cabbage.....	5 cups shredded.....	11.2
Carrots.....	4 carrots, 4" long.....	10.1
Celery.....	4 cups, ½" pieces.....	19.1
Sweet corn.....	½ cup.....	3.6
Cucumbers.....	2 of medium size.....	20.0
Lettuce.....	2 heads.....	18.0
Onions, cooked.....	½ cup.....	2.5
Stewed parsnips.....	¾ medium pieces.....	5.8
Green peas, canned.....	¾ cup.....	4.4
Baked potatoes.....	1 good sized.....	3.0
Boiled potatoes.....	1 large potato.....	3.6
Sweet potatoes.....	½ average potato.....	1.7
Radishes.....	3 dozen red button.....	1.2
Cooked spinach.....	2½ cups.....	21.0
Tomatoes, canned.....	1¾ cups.....	15.6
Turnips.....	2 large turnips.....	8.7

<b>MISCELLANEOUS</b>		
Eggs, hens'.....	1 large egg.....	2.1
Chocolate, bitter.....	½ square.....	.5
Cocoa (beverage).....	3/5 cup.....	5.5
Almonds.....	12 to 15 nuts.....	.5
Peanuts.....	20 to 24 nuts.....	.6
Walnuts, English.....	8 to 16.....	.5
Boiled salad dressing.....	¼ cup.....	2.8
French salad dressing.....	1½ tablespoons.....	.6
Mayonnaise dressing.....	1 tablespoon.....	1.2
Hard sauce.....	1 tablespoon.....	.7
White sauce.....	¼ cup.....	2.4

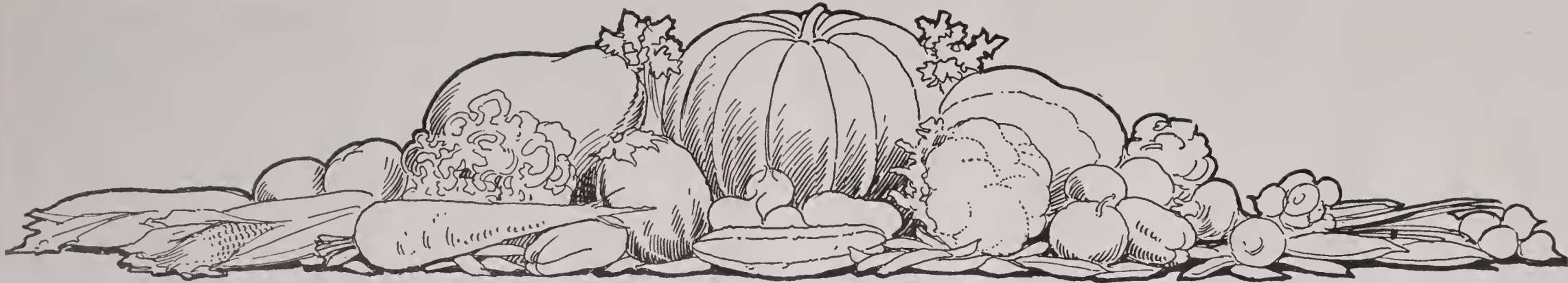
<b>DAIRY PRODUCTS</b>		
Butter.....	1 scant tablespoon.....	.4
Cheese, American.....	1½" cube.....	.8
Cheese, cottage.....	5½" cube.....	3.2
Cream, thin.....	¼ cup.....	1.8
Milk.....	5/8 cup.....	5.1
Oleomargarine.....	1 tablespoon.....	.5
Olive oil, cotton seed or corn oil.....	1 tablespoon.....	.4
<b>CEREALS</b>		
Cornflakes.....	1¼ cups.....	1.0
Macaroni, cooked.....	1 cup.....	5.2
Oatmeal, cooked.....	1 cup.....	7.9
Rice, steamed.....	¾ cup.....	4.0
Wheat, shredded.....	1 biscuit.....	.9

<b>BREAD, CAKE AND PASTRY</b>		
Baking powder biscuit.....	2 small biscuits.....	1.3
Graham bread.....	3 slices, 3/8"x2"x3¼"	1.4
White bread.....	2 slices, 3"x3½"x1½"	1.3
Corn bread.....	1 slice, 1¼"x2"x2½"	1.3
Doughnuts.....	½ doughnut.....	.8
Angel cake.....	Piece 1¼"x2"x2½"	1.3
Oatmeal cookies.....	¾ cookie, 3" in diam.....	.7
One egg cake.....	1¾" cube.....	1.0
Pie, custard.....	2" sector at circumference.....	1.9

<b>DESSERTS</b>		
Apple tapioca.....	¼ cup.....	3.6
Boiled custard.....	½ cup.....	2.2
Brown Betty.....	1/5 cup.....	2.1
Vanilla ice cream.....	¼ cup.....	2.0

<b>SWEETS</b>		
Chocolate fudge.....	Piece, 1¼"x3¼"x1"	.9
Corn syrup.....	1¾ tablespoons.....	1.5
Honey.....	1 tablespoon.....	1.1
Maple syrup.....	1½ tablespoons.....	1.2
Molasses.....	1½ tablespoons.....	1.2
Sugar, granulated.....	2 tablespoons.....	.9





## Vegetables, Cereals and Flour

**W**ASH all vegetables thoroughly, pare and scrape if the skins must be removed. Keep in cold water until they are ready for cooking. Cook in boiling water, which must be kept at the boiling point. Put one teaspoon of salt to each quart of water, putting the salt in when vegetables are partially cooked. The water in which vegetables are cooked is called vegetable stock and in many cases can be used as basis of a cream soup or to flavor meat stock.

Cook uncovered, such vegetables as cabbage, cauliflower, turnips and onions.

As soon as tender, drain vegetables. Green vegetables such as asparagus may be made to keep their color by pouring cold water through them after draining.

Cabbage and cauliflower should be trimmed and soaked top down before cooking in order to draw out any insects.

Scrub carrots, turnips, parsnips and potatoes before cooking.

Beets must be washed carefully, for if the skin is broken the sugar juices escape in cooking.

Potatoes cooked in the skin retain more of the salts, which are of great food value, and which are lost if the potatoes are cooked after peeling.

### Time Table for Cooking Vegetables

Asparagus .....	½ to 1 hr.
*Barley .....	1 to 3 hrs.
Beets .....	45 min. to 3 hrs.
*Boiled rice .....	20 min.
Cabbage .....	40 to 60 min.
Cauliflower .....	20 to 25 min.
Green corn .....	10 to 20 min.
*Macaroni .....	30 to 50 min.
Onions .....	30 to 60 min.
Parsnips .....	15 to 45 min.
Potatoes, sweet .....	15 to 25 min.
Potatoes, white .....	20 to 30 min.
*Steamed rice .....	40 to 50 min.
String beans .....	30 min. to 2 hrs.
Tomatoes .....	15 to 20 min.
Turnips .....	30 to 40 min.

\*Served same as vegetables.

### Keeping Vegetables and Fruits

**T**HE following hints regarding the keeping of different kinds of food may be found useful:

Potatoes are kept without difficulty in a cool, dry and dark place. Sprouts should not be allowed to grow in the spring.

Such roots as carrots, parsnips and turnips remain plump and fresh if placed in earth or sand filled boxes on the cellar floor.

Sweet potatoes may be kept until January if cleaned, dried and packed in chaff so that they will not touch each other.

Pumpkins and squash must be thoroughly ripe and mature to keep well. They should be dried from time to time with a cloth and kept, not on the cellar floor, but on a shelf, and well separated from each other.

Cabbages are to be placed in barrels, with the roots uppermost.

Celery should be neither trimmed nor washed, but packed, heads up, in long, deep boxes, which should then be filled with dry earth.

Tomatoes may be kept until January, if gathered just before frost, wiped dry, and placed on a straw-covered rack in the cellar. They should be firm and well-grown specimens, not yet beginning to turn. As

they ripen they may be taken out for table use, and any soft or decaying ones must be removed.

Apples, if for use during the autumn, may be stored in barrels without further precaution than to look them over now and then to remove decaying ones, but if they are to be kept till late winter or spring they must be of a variety known to keep well, and they must be hand-picked and without blemish or bruise. They should be wiped dry and placed with little crowding on shelves in the cellar. As a further precaution they may be wrapped separately in soft paper.

Pears may be kept for a limited time in the same way, or packed in sawdust or chaff, which absorbs the moisture which might otherwise favor molding.

Oranges and lemons are kept in the same way. Wrapping in soft paper is here essential, as the uncovered skins, if bruised, offer good feeding ground for mold. Oranges may be kept for a long time in good condition if stored where it is very cold, but where freezing is not possible. Lemons and limes are often kept in brine, an old-fashioned household method.

Cranberries, after careful looking over to remove soft ones, are placed in a crock or firkin and covered with water. A plate or round board placed on top and weighted serves to keep the berries under water. The water should be changed once a month.

### Cooking Cereals

**C**EREALS are the seeds of certain plants of the grass family and form an important part in the diet,

### Time Table for Cooking Cereals

	Cereal	Water	Salt	Time
Coarse Oatmeal .....	1 cup	4½ cups	1½ teaspoons	5 hrs.
Cornmeal Mush .....	1 cup	3 to 3½ cups	1½ teaspoons	3 hrs.
Cracked Wheat .....	1 cup	4 cups	1½ teaspoons	5 hrs.
Cream of Wheat .....	1 cup	4 cups	1½ teaspoons	45 min.
Fine Hominy .....	1 cup	4 cups	1½ teaspoons	60 min.
Rice (steamed) .....	1 cup	3 cups	1½ teaspoons	45 to 60 min.
Rolled Oats .....	1 cup	2 to 3 cups	½ teaspoon	40 min.
Rolled Wheat .....	1 cup	2 cups	½ teaspoon	45 min.

and in America, the mainstay of the usual breakfast.

Fine granular cereals should be mixed with cold water before pouring on boiling water, in order to avoid lumping. Add salt to the boiling

In suggesting proper diet for children, Caroline L. Hunt, Specialist of Food Preparation and Use, U. S. Office of Home Economics, says: Cereal foods of some sort are used practically all over the world. Bread is the commonest cereal in this country, though cereal mushes are also very generally used. Well-baked bread and thoroughly cooked breakfast cereals are both good for children and with milk should make up a large part of the diet. These two foods, bread and breakfast cereals, provide almost the same kinds of nourishment. Bread may therefore take the place, to a certain extent, of cereal mushes, and cereal mushes may take the place of bread, but neither can take the place of milk, meat, eggs, fruits, and vegetables.

An ordinary slice of bread (a ¾-inch slice cut from an ordinary loaf) is equal in food value to about half a cupful of boiled or steamed cereal and to about a cupful of puffed or flaked cereal. The mother who must feed her child very economically should decide which is cheapest.

The relation of food to the condition of the bowels is an important matter. Grains, particularly those containing the outer or branny layer or coats, are laxative; so, too, are such mildly acid fruits as apples, oranges, and prunes.

### Use of Yeast

**Y**EAST is a plant and comes in three forms: compressed, dry and liquid, but all three forms of plant are killed by hot water and chilled by cold so that it must be used with

lukewarm mixtures. The growth of the plant in the dough causes fermentation, which changes some of the starches into sugar, the sugar into alcohol and carbonic-acid gas, which latter causes the dough to rise. Too

### General Proportions for Yeast Doughs

	Flour	Yeast	Sugar	Shortening	Liquid
Bread	About 3 cups	¼ to 1 cake	1 teaspoon	1 tablespoon	1 cup
Rolls	About 3 cups	¼ to 1 cake	1 teaspoon	2 tablespoons	1 cup

### General proportions for Quick Rising Doughs

	Flour	Baking Powder	Sugar	Shortening	Eggs	Liquids
Biscuits	1 cup	2 teaspoons	.....	½ to 1 tablespoon	.....	About ¼ cup
Cake	1½ cups	1½ teaspoons	1 cup	4 tablespoons	2	½ cup
Cookies	1 cup	1 teaspoon	¼ cup	2 tablespoons	½	About 2 tablespoons
Doughnuts	1 cup	1 teaspoon	¼ cup	½ teaspoon	1	About ¼ cup
Muffins	1 cup	2 teaspoons	1 tablespoon	1 teaspoon	1	Scant ½ cup
Pastry	1 cup	½ teaspoon	.....	4 tablespoons	.....	¼ cup

water, which must be freshly boiling. Cook the cereal directly over heat for about ten minutes and stir constantly; then cook over boiling water until finished, the time varying with the different cereals. Serve with milk, cream or fruits.

long a time of rising will make the bread sour, too short a time makes it heavy.

### Flours

**F**LOUR must be kept in a dry atmosphere to avoid mould. Heat

slightly before using if the best bread is to be produced. Milk or water should be scalded and then cooled to lukewarm before using; yeast must be fresh and the bread not allowed to rise too long. Let the oven grow hotter the first twenty minutes, be kept at even heat the next twenty and slightly decrease during the last third of the hour of baking.

Dough is made light either by beating air into a mixture or by the addition of yeast, baking powder, soda and molasses or soda and sour milk.

Good wheat flour has a creamy tint and absorbs a large amount of liquid when made into dough. To test flour rub it between the fingers to ascertain if it has the slightly granular feeling which the good brands possess.

The most important wheat flours are: Graham flour: A coarsely ground flour with bran coats retained.

Pastry flour: This contains more starch than most wheat flours and is used for doughs not requiring yeast.

White flour: This is the most used wheat flour made.

Whole wheat flour: Retaining more of the grain than white flour, this is one of the most healthful of the wheat flours.

Rye flour is used the same as wheat flour, but rye bread is baked longer than wheat bread, the oven must be hot and the crust hard. Loaves are brushed with water to make them shine. Many bakers use a third or half quantity of wheat flour with the rye.

### Baking Powder Mixtures

**B**ATTERS and Doughs—Baking powder may be used instead of yeast to raise flour mixtures. The mixture is called dough when it is stiff enough to knead, as bread dough, biscuit and pie dough; it is called a batter when it is thin enough to beat, as cake batter and muffin batter.

Proportions—The following table gives the proportions for dough and batter:

One part flour to 1 part liquid makes a thin batter.

Two parts flour to 1 part liquid makes a drop batter (used for muffins).

Three parts flour to 1 part liquid makes a soft dough, which can be kneaded.

Four parts flour to 1 part liquid makes a stiff dough, which can be rolled thin for pastry or cookies.

Directions—Mix and sift dry ingredients; pour liquids into dry mixture slowly; and mix and beat thoroughly.

Use a spoon to stir and beat batters and a knife for doughs.

To Raise Flour Mixtures—There are various methods of raising flour mixtures. Baking soda is used with cream of tartar or other acid substances as sour milk or molasses, but baking powder is usually the means of getting gas into flour mixtures, other than breads.

### Time Table for Baking

Biscuit (baking powder).....	10 to 15 min.
Biscuit and rolls (raised).....	10 to 20 min.
Bread (loaf) .....	45 to 60 min.
Cake (layer) .....	15 to 30 min.
Cake (loaf) .....	35 to 60 min.
Cookies .....	5 to 10 min.
Muffins (baking powder).....	20 to 25 min.
Muffins (raised) .....	about 30 min.
Pies .....	30 to 60 min.



# Feeding Small Children

**D**URING the first five years of life, the child's diet should be restricted to those foods which best aid growth, yet which tax the digestive powers as little as possible. This, of course, would not include such things as baked beans, boiled cabbage, pastry, fried foods and hot breads. Great care and cleanliness must be used in preparing the young child's food.

After weaning, it is best to feed only at stated intervals every four or five hours—never between times—because the stomach needs a rest just as does any other organ. During the night, if baby cries, or is restless, it is best to give oatmeal water or boiled water, nothing else.

Milk forms the basis of the baby's diet. Milk, especially whole milk, is valuable as a food and not merely as a beverage, for besides the liquid, milk contains butter fat, milk sugar and materials needed to make muscles, bones, teeth and other parts of the body. For a child from 12 to 18 months of age, the diet consists of four parts of milk mixed with one part of cereal which has been cooked to a thick jelly, from four to eight ounces of the mixture being given at each feeding. To make the cereal, cook one heaping tablespoon of barley flour or oatmeal in one pint of water for 30 minutes, adding sterile water to make up for evaporation, then strain. Make fresh every day. Add three or four tablespoons of lime water to one quart of food mixture. The baby should be fed five times a day about four hours apart, giving the above mixture each time except at mid-day, when one to three tablespoons of beef juice or chicken broth should be given.

a better combination than raw fruit with a cereal. It is just as well to give fruit between meals or for lunch. Fruit eaten an hour before breakfast is most effective in correcting constipation. The cereal must be cooked well and served with top milk and salt in preference to sugar, although if the latter is desired, not more than a teaspoonful is advisable. The egg should be soft boiled, coddled, poached or creamed with a little milk in a double boiler—not scrambled in butter or fat. Very dry, well browned toast or zwieback and a glass of milk complete the breakfast.

**Dinner.** The meat allowed includes lamb chop, broiled steak or ground steak broiled, chicken broiled or boiled and beef mutton roasted



(c) U. &amp; U.

Fresh Vegetables for the Children



Photo Courtesy U. S. Dept. of Agriculture

Rice with Jelly, Egg and Toast, Greens, Milk, Bread and Butter Make Admirable Noon-day Meals for the Youngsters

Stewed fruit, such as apple sauce or mashed stewed prunes, is also allowed. When orange or any fruit juice is used it should be given about one hour before feeding. From the fifteenth month on, zwieback or toasted stale bread may be given with the broth or beef juice, together with soft boiled or poached eggs or custard.

From the eighteenth month on to two and one-half years, at two of the meals from ten to twelve ounces of pure milk should be given, or two to four ounces of oatmeal, cream of wheat, wheaten or farina, thoroughly cooked for three hours, with eight ounces of milk. At the noonday meal, if the teeth are mostly through, one-half to one tablespoon of slightly cooked scraped beef and mutton may be given, and vegetables, such as asparagus tips, spinach, puree of peas, string beans and mashed or baked potatoes. A child two years old and over should be given an egg every other day and about the same amount (2 ounces) of meat, fish or poultry on the days that come in between. If meat is omitted from the diet, be sure that eggs or milk are substituted to give the equivalent in nourishment.

## Menus for Children from 2 to 6

**B**REAKFAST. Stewed prunes, apple sauce or baked apple make

or in a stew. No pork, game or salt or pickled meats of any kind should be allowed. Pike, perch, trout and other delicate fish, either boiled or broiled, may be substituted once a week in place of meat, but never salt or pickled fish. Vegetables for the young child include baked, boiled or mashed potatoes, green peas and beans, small green lima beans, asparagus, cauliflower, young carrots, beets, spinach, young and tender lettuce, celery, and occasionally for children over five, a slice of ripe raw tomato. No cucumbers, radishes, mushrooms, Brussels sprouts or salads should be given. For dessert, all kinds of fruit stewed with a little sugar, delicate puddings, such as junket, rice cooked in milk, tapioca, baked custard and once in a while plain ice cream, are best.

**Supper.** For supper, light cream soups made without butter, milk toast, broths with rice or barley, zwieback or bread and butter, stewed or baked fruits, baked potato and milk or weak cocoa are not only delicious but nourishing and wholesome.

Indiscriminate in-between-meal eating must never be allowed. If the child is hungry, a cracker, a piece of bread and butter, a little fruit, or a glass of milk should be sufficient. The child should have fruit at least once a day. For children over two years of age a certain

amount of simple sweets is permissible. These include lump sugar, cookies, cup and sponge cakes, plain jams and jellies, but rich cakes, pastries, fancy bonbons

2. Bread and other cereals for starches. These also contain some protein.

3. Butter and wholesome fats.

4. Vegetables and fruits, for mineral matter, which keeps the body healthy, and for bulk and roughage, which keep the intestines clean.

5. Simple sweets, such as sweet fruits, sugar or syrup in small quantities, plain cakes and cookies, jellies, jams, etc. It is not necessary to intentionally supply sweets, because there is enough sugar in fruits, milk and even in some vegetables for the growing child.

Cook cereals at least three hours. Do not use prepared breakfast foods, such as corn flakes, puffed rice and so on. Graham, oatmeal, rye, or bran crackers are best. Bread should be dry—that is—two or three days old. If toasted, it must be thoroughly done, brown and buttered, but on no account should fried, French toast or hot breads be given a young child. Breads made of the coarser flours are wholesome, especially if the child is constipated.

The meats and fish include those given above; the list of vegetables, nearly all except the coarser ones, such as old beets and old turnips. All vegetables should be well cooked—which means that when you think they are done, cook them awhile longer that the coarse fiber may be broken. For the younger children, put vegetables through a sieve and serve with a little butter and salt.

Fruits of all kinds are good, cooked fruits being best, with oranges heading the list of the raw fruits, which must be clean and well ripened. Bananas are wholesome if ripe and eaten slowly. Danger lies in the fact that they are often not ripe, are eaten too rapidly and in too great a quantity. Berries, apples, prunes and other fruits are apt to be more easily digested if stewed, though fresh berries are excellent with a little sugar.

Small portions should be served to the young child because he has not the capacity to take care of as much food as the adult or older child. The mother who abides by these simple rules of feeding will be rewarded many times over by the strength, health and good digestive system of her child.

## General Directions

**N**O sweets of any kind should be given a child under two years of age, and a very limited amount after that. This means sugar, cookies, rich desserts, jam, jelly, etc., not candy. Candy is absolutely barred, also thick gravies, sweet crackers, raw vegetables, particularly cucumbers, radishes, green onions and so on, except the tender inside stalks of celery and the tenderest leaves of lettuce, and after five years of age a slice of raw tomato with a little salt.

The child should have a quart of milk each day throughout childhood, and plenty of cool, boiled water.

Change the diet from day to day as much as possible, as variety stimulates digestion, but at the same time preserve the perfect balance in the diet. This means that each day the child should receive at least one item from each of the following groups:

1. Milk and dishes made chiefly repair waste tissue in the growing of milk—also meat, fish, poultry, eggs. These supply the proteins which are so necessary to build and child.



As a general rule housekeepers are not discriminating buyers of meat. This, no doubt, is due to ignorance and can only be overcome by patient study of the various cuts of meat and practical experience. Satisfactory marketing can be done only in person.

Tenderness, appearance and convenience in cooking, largely determine retail prices of meat. You do not pay for more food value when you buy an expensive steak or roast. The fact is, that the cheaper cuts of meat are just as nutritious as the expensive cuts and are by far the most economical. The real difference between the expensive cuts of meat is the amount of connective tissue present.

The cuts that have been toughened by use can, by proper cooking, be made just as tender and palatable as the most expensive cuts of meat. Tough cuts of meat require long, slow cooking in order to soften the connective tissue and make it tender. Tender cuts of meat require a high temperature at first to sear the surface and retain the juices, and then should be allowed to cook more slowly until the meat is done. The housewife must know how to prepare the inexpensive cuts to make them as tender and palatable, and must know the names of the cuts, where they are located, whether they are tough or tender, and what cuts are the most economical.

Cuts of Beef

GOOD beef when first cut is a bright red. If it is exposed to the air for some time it turns to a deep, purplish red. The fat should be a light cream in color and distributed throughout the lean. The grain should be smooth and fine, have a velvety, pliable feeling, firm rather than soft and flabby. Soft, spongy and reddish colored bones indicate that the cut is from a young animal; while hard, dense, white bones, are characteristic of old ones.

The neck (1) is a comparatively tough cut of meat and consequently requires long cooking at a low temperature. It can be served as a brown stew, it is good for soup making, corning, and for mince meat.

The steaks cut from the chuck are very juicy and well flavored. The fifth rib roast, (2) taken from the chuck, resembles the prime rib roast in regard to proportions of meat and bone, but it has a larger amount of lean. Pot roasts, stews and casserole dishes may be made from chuck beef. There are three pot roasts cut next to the chuck steaks, (2) 3. The two pot roasts cut next to the chuck steaks resemble them with regard to lean and fat, while the pot roast cut near the neck has a comparatively small percentage of lean and a large percentage of fat.

The clod, (2) 4, is the most economical cut of the chuck, containing a high percentage of lean meat, is boneless and suitable for pot roasting and braising.

Over one-third of the fore-shank consists of bone, and there is a very small amount of fat, so soup making is the best use that this cut of the animal can be put to. At the top of the fore-shank (3), there is a solid piece of meat which is used for Hamburg steak or stewing. Several of the soup bones are very economical sources of meat, particularly the middle cuts of both shanks.

The brisket (4) is remarkably similar to the navel (5) 1, in proportions of lean, visible fat, and bone. The brisket has a closer texture, however, than the navel and should be cooked for a longer time, but may be used for stewing, soup making, or corning.

The rib ends (5) 2, which are small pieces cut from the upper portion of the navel, contain relatively more bone and less lean than the remainder of the plate. This cut, too, may be used for making soup, and stews, be boiled, or boned, rolled and baked.

Knowing the Cuts of Meat

**Beef Cuts**

**FORE QUARTER**

- 1 NECK
- 2 WHOLE CHUCK
- 3 FORE SHANK
- 4 BRISKET
- 5 PLATE
- 6 RIB

**HIND QUARTER**

- 7 FLANK
- 8 LOIN
- 9 RUMP
- 10 ROUND
- 11 HIND SHANK

**Legend:**

- 1. 5th rib roast
- 2. Chuck steak
- 3. Pot roast
- 4. Clod
- 5. 11th and 12th rib roast
- 6. 9th and 10th rib roast
- 7. 7th and 8th rib roast
- 8. 6th rib roast
- 9. First cut round steak
- 10. Round steak
- 11. Knuckle soup bone
- 12. Pot roast
- 13. First cut round steak
- 14. Knuckle soup bone
- 15. Pot roast
- 16-17. Soup bones
- 18. Hock soup bone

**Notes:**

- A-A—Portion above this line is the hind quarter, while that below is the fore quarter.
- Courtesy Wilson and Co.

est priced of the rib roasts. The last cut or sixth rib roast is not so choice but is more economical than the first cut for it is leaner. The roasts are cut across the grain and a large amount of surface is exposed in cooking. For this reason a small roast is rarely satisfactory because too much of the juice is lost. At least two ribs are needed to retain the juice, and three ribs are even better.

In the loin we have the sirloin, porterhouse, and club steaks. The tenderloin is not usually taken out of these cuts in the best grades of meat as the remainder would then have to be sold at a lower price. The tenderloin brings a high price because it is tender, easily cooked, and there is no waste. There is no bone, and the amount of fat is small. Salt pork added to this cut in the cooking gives it additional fat and flavor.

The sirloin steaks, which are taken from the butt end, are, in general, leaner and have less bone than the porterhouse and club steaks. The porterhouse contains more excess fat than the other cuts of the loin. As far as the net cost of lean meat is concerned, the porterhouse steaks are the most expensive, the club steaks next, and then the sirloin steaks. The amount of bone present in the cuts of the loin varies considerably. The double bone (8) 5 and 6; hip bone (8) 7 and 8; and the club steaks have the greatest amount of bone in the loin cuts. These cuts, being tender, should be either broiled or roasted.

The flank steak (7) 1 has no bone, a large amount of lean, of coarse texture but agreeable flavor and some visible fat. It makes an excellent pot pie with the addition of a little suet and is especially good when stuffed and rolled and cooked in a casserole. It can be put into brine and the result is a very fine piece of corned beef. The remainder of the flank contains a great deal of fat, but the lean part can be made into corned beef or used for stewing.

The rump furnishes the cheapest roast of all the cuts. It is rather a tough cut of meat and, therefore, is best cooked by searing and then cooking at a very low temperature for an hour and a half for each pound of meat. It makes a very fine corned beef and may be used either for pot roasting or stewing.

Round steak (10) 15, which is usually a boneless cut, contains a larger proportion of lean meat than any other cut in the round. The top cut of the round may be used for steak or roast. The bottom is lower in price as it is rather tough, and should be either chopped, for pot-roasting, or for cooking in a casserole. It is better to buy a small thick round steak than a large thin one for it loses less juice in cooking. The round pot roast (10) 15, which is usually a boneless cut, contains a larger proportion of lean meat than any other cut in the round.

The knuckle soup bone (10) 14, and the hock soup bone, (11) 18, consist largely of bone, while the remaining soup bone cuts have a considerable amount of lean. Beef tea and beef extract are made from these cuts; the round steak, however, make the best flavored beef tea.

Summing up the relative economy of the various cuts of beef according to the edible meat, we find that the porterhouse steaks are the highest in price and the chuck steaks the lowest. The prime rib roast is the dearest and the rump roast the cheapest. The rib ends and brisket are the most expensive boiling and stewing cuts, and the shank stew and neck are the most economical. The middle cuts from the shanks are relatively the cheapest soup bones, and the hock and the end of the fore-shank the most expensive.

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**Standard Pork Cuts**

**Chicago Style**

- 1—Short-Cut Ham
- 2—Picnic
- 3—Boston Butt
- 4—Clear Plate
- 5—Belly
- 6—Loin
- 7—Fat Back

**Legend:**

- 1. Pickled Pork
- 2. Pork Shoulder
- 3. Pork Steak
- 4. Dry Salt or Barrel Pork
- 5. Bacon
- 6. Spare Ribs
- 7. Brisket
- 8. Bacon
- 9. Salt Pork
- 10. Pork Roast
- 11. Pork Chops
- 12. Pork Tenderloin
- 13. Paprika
- 14. Bacon
- 15. Dry Salt
- 16. Fat Backs
- 17. Barrel Pork

**Notes:**

- Courtesy Swift and Co.

**Standard Lamb Cuts**

**Plain, Round Dressed Style**

- 1. Leg
- 2. Loin
- 3. Hotel
- 4. Rack
- 5. Flank
- 6. Breast
- 7. Shank
- 8. Shoulder
- 9. Neck

**Legend:**

- 1. 30%
- 2. 20%
- 3. 15%
- 4. 9%
- 5. 18%
- 6. 8%
- 7. 100%

**Notes:**

- Courtesy Swift and Co.

The ribs (6) and the loin (8) are the most tender cuts of the animal as they get the least amount of exercise.

The first roast cut from the rib is the most tender and is therefore the most popular and the high-





Photo Courtesy U. S. Dept. of Agriculture

Carving Fowl for Stewing, Frying or Fricassee

## Knowing the Cuts of Meat

*Continued from Page 86*

### Cuts of Lamb and Mutton

THE cuts of lamb and mutton are perhaps next in importance to those of beef. Nothing could be more suitable for the most formal dinner than the leg of lamb, the crown roast, or the loin roast.

The earliest lamb comes into the market about the end of winter and weighs twelve to fifteen pounds. The so-called Easter lamb comes into market around Easter time and weighs from fifteen to eighteen pounds. During the months of May, June, and July, spring lamb is at its prime and continues in the market until about September. After that the animal, being a year or more old, its flesh is called mutton.

Young lamb meat is pinkish in color, and as the animal grows older, the color deepens and becomes red in mutton. The best lamb is from the animal of medium weight, of fine, firm texture, pinkish in color, and neither too fat nor too lean. The fat should be a clear white and flaky. The bones of lamb, also, are smoother than those of mutton. Mutton should be fatter than lamb, the flesh should be of fine rather than coarse grain, and the animal should be of medium size. If the texture is coarse the meat is tough, and if the carcass of the animal is large it usually indicates age. For good mutton the animal should be plump, with small bones, and under five years of age. Though lamb is very delicate in taste and the fat is not as strong as in mutton, it is, however, less digestible, less nutritious, more expensive and less economical to carve and serve.

The lamb or mutton carcass is usually divided like the beef, first into halves and then afterwards into fore and hind quarters. The saddle of mutton or lamb is the entire back portion of the animal, including the loin on both sides of the backbone. This is cut for use when a larger roast that the loin or crown roast is desired.

The forequarter of mutton is cheaper than the hindquarter, as the amount of bone is greater and the flesh is less tender; but the forequarter has more flavor and is excellent for stews and soup.

The leg and shoulder of lamb and mutton are commonly roasted whole.

The shoulder may be boiled, steamed or roasted.

The neck, shank and breast are good for soup making, and the breast, if cooked a short time in water first, may be rolled and roasted.

The French chop comes from the rib cut. To make this chop the tougher meat that lies parallel with the bone is trimmed away leaving

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# Preparing Poultry and Fish

By ELIZABETH C. WILLIAMS

IN the selection of a chicken be sure to see that it has soft feet, a smooth skin and soft cartilage at the end of the breastbone. An abundance of pinfeathers shows that it is a young bird, while the presence of long hairs denotes age. Good geese abound in pinfeathers; and small birds should be plump, have soft feet and pliable bills.

The butcher will remove the entrails but ask him to leave the feet on. The tendons must be drawn and this cannot be done if the feet are chopped off. To remove the tendons, cut through the skin around the leg, one and one-half inches below the leg joint, taking care not to cut the tendons. Place the leg at this cut over the edge of the table, press downward to snap the bone, then take the foot in the right hand, holding the bird firmly with the left hand, and pull off the foot and with it the tendons. In old birds each tendon has to be drawn separately. This is best done by inserting a steel skewer under the tendon and pulling it out.

If the butcher does not draw the poultry for you, make an opening under one of the legs or at the vent, and remove them carefully, leaving a strip of skin above the vent. The gall bladder, which lies under the liver must be cut away and not broken lest its contents spoil the rest of the fowl. The intestines and lungs are thrown away. Cut off the tip of the heart and open to extract any blood. Cut the gizzard through to the inner coat half way round, remove, use the outer coat and throw the inner coat away.

Be sure to cut the oil bag from the tail, and cut off the neck by pushing back the skin and cutting off the neck close to the body. Singe the bird by holding it over a flame, remove the pinfeathers with the point of a knife, and cleanse it thoroughly inside and out. Then it is ready to be stuffed and trussed.

### To Truss a Bird

DRAW the thighs close to the body and hold by inserting a steel skewer under the middle joint, running it through the body, coming out under the middle joint on the other side. Cross the drumsticks, tie them securely with a long string and fasten to the tail. Place the wings close to the body and hold them by inserting a second skewer through the wing, body and

wing on the other side. Draw the neckskin over the back and fasten it with a small skewer. Turn the bird on its breast. Cross the string attached to the tail and draw it around each end of the lower skewer; again cross the string and draw around each end of the upper skewer; fasten the string in a knot and cut off the ends.

### To Carve a Bird

IF you wish to have fried chicken, stewed chicken or fricassee, you must cut up the bird ready for serving. Cut the skin between the leg and body, close to the body, bend back the leg and cut through the flesh and separate the joint. Separate the upper part of the leg from the lower part of it. Remove the wing by cutting through the skin and flesh around the upper wing joint which lies next to the body and then disjoint it from the body. Cut off the tip of the wing and separate the wing at the middle joint. Remove the leg and wing from the other side. Separate the breast from the back by cutting through the skin, beginning two inches below the breastbone and passing the knife between the end of the small ribs on either side and extending out to the collar-bone. The back is divided by cutting through the middle crosswise. It is essential to cut in sharply at the point of the breastbone and to remove the wishbone with the meat. The fillet should also be cut from each side of the breastbone.

### Roasting Fowl

WHEN roasting fowl an excellent way to keep the legs from browning too soon is to wrap them in bits of clean, thin muslin before putting in the oven and tying or sewing the ends together. Baste over the cloth, which must be only one layer thick, and the legs will be far more juicy than if allowed to get too brown. This is especially efficacious when roasting turkey, also lay a bit of muslin over the breast if that browns too rapidly.

### Goose, Duck and Turkey

PREPARE the same as for chicken. If the fowl is young and fat, put no water in the pan; if old, add a little water while basting. Prick the fat skin when basting to

let out some of the fat. Turkey is basted every fifteen minutes but is not to be pricked.

### Fish

FRESH fish has clear eyes, firm flesh and bright red gills. Fish are generally cleaned in market but the housewife must wipe them thoroughly inside and out with a cloth wrung out in salt water, and then dry on a clean towel.

If the fish has not been cleaned, cut open and remove the entrails. Begin at neck on inner side of fish, cut with sharp knife, holding the bones on one side close to the backbone. Cut down to the tail close to the backbone so the fish will lie flat on the board. Scrape flesh from bone with back of knife, removing the backbone and bones attached to one side, keeping all in one piece. Remove bones from other side and with knife pick out remaining small bones, taking care not to break the outer skin when it is to be left on while fish is being cooked.

To skin a fish, remove the fins along the back using a sharp knife and then cut off a strip of skin the entire length. Loosen the skin on one side, and draw off skin, stripping towards the tail. When stripped, lay the fish flat on a board; run a sharp knife under the flesh near the bone, from the tail toward the head, loosening the bone but not breaking the fish. When flesh has been loosened on one side, remove on the other side and most the bones will come out with the backbone. Small bones must all be removed.

Fish is cooked in the same manner as is meat.

To scale a fish, begin at the tail and work towards you to prevent scales from flying.

If fish is slimy, pour boiling water over it, drain at once and scale.

Frozen fish can be thawed by placing it on ice several hours, then laying in cold water several hours. Cook immediately on taking from cold water.

Many women find the cooking of fish the most difficult part of their preparation of meals. There are many helps to make the task easy and one of these is to place a clean cloth under the fish when placing it in the oven to bake. Then when it is time to remove it the cloth can simply be slipped from the pan and the fish will come out unbroken. Placed on the platter in this way it is much more appetizing than when, broken into small pieces. It is well to garnish the fish platter with lemon or parsley or serve some relish; usually those relishes with a slight tartness are the best. Tartar sauce is delicious and has come to be considered one of the standard sauces to serve with all kinds of fish. Simple oil mayonnaise with pickles, olives and capers, makes a good relish with fish.



**Y**OUR canning will be most successful and your canned fruit and vegetables will keep almost indefinitely in a good condition, if you destroy the little organisms that cause food to spoil. Bacteria, yeasts, and mold, microscopic plants that are everywhere, attack foods, feed on them, and cause them to spoil. It is these little plants that must be killed in order to preserve foods.

Yeasts and molds are usually killed by moist heat at a simmering temperature. Bacteria, on the other hand, are not so easily destroyed. In their active growing state moist heat at boiling temperature for various lengths of



Wash and Prepare the Fruit

time will kill them. Sometimes, however, the bacteria are in the spore state and in this condition can resist boiling temperature for hours. Intermittent sterilization or subjecting them to a temperature of 250 degrees Fahr. secured by means of steam under pressure, will kill all bacteria in the spore state. By intermittent sterilization is meant the boiling of fruits, already packed in containers, for an hour on



Blanch in Boiling Water

each of three successive days. During boiling the lid is loosened on the cans to allow for expansion, but is sealed immediately after each boiling, and then kept at ordinary temperature.

The best and easiest method of canning fruits and vegetables in the home is by the cold-pack method. For this method of canning there are a number of utensils needed before starting to prepare the fruit. A can-



Dip in Cold Water

ner is a necessary utensil. If you have not a commercial canner you can improvise one very easily. The wash-boiler is perhaps the most convenient receptacle to use, but water pails, and large lard cans can be used. These must be scrubbed thoroughly with soap and warm water and then rinsed well. The canner, whatever it may be, must have a tight-fitting cover. There must also be a false bottom made of metal



Pack Closely in Sterilized Jars

or wood which holds the jars up from the bottom of the canner. This permits water to circulate under the jars and prevents them from cracking. Five or six laths nailed firmly to three cross-pieces form a good bottom. The ends must be shaped to fit the cooker, and there must be a rim around the edge so as to prevent the jars from falling off the tray when lifting it out. Fasten some heavy

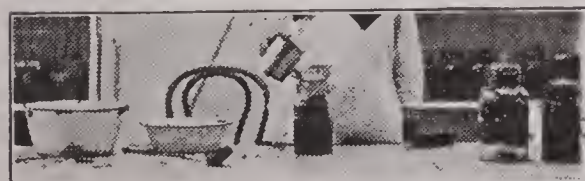


Photo Courtesy U. S. Dept. of Agriculture  
Add Boiling Syrup Gradually

# Cold-Pack Canning

## BY ELIZABETH C. WILLIAMS

wires for handles so that the tray can be lifted out easily.

For grading, sorting and washing, you should have several shallow pans or bowls and a vegetable brush. A colander is almost indispensable for washing berries. Large squares of cheesecloth or a wire basket, and a large, deep, acid-proof vessel are necessary for blanching. You must have a slender, pointed knife for peeling and cutting. It is best to use a silver knife for this purpose when preparing fruit, as steel very frequently discolors the fruit. There must be a measuring cup, teaspoons, tablespoons and a scale for measuring; and a duplex fork for lifting hot jars. There are other little things such as packing paddles and syrup paddles which are a great help.

Glass jars are best for home canning. The jars should be of good glass, have a wide mouth so that they can be cleansed easily, and a close fitting top. The springs and clasps of the jars with glass stops must be tight and strong. The wire bail placed over the top of the cover should go on with a snap. If it does not snap, remove the bail from the tightening lever and bend it so as to make it tight. To test the glass top jars, put the top on without the rubber and tap it with the finger. If the top rocks, it is defective.

The rubber makes the seal, and it must, therefore, be a good one, thick, heavy and elastic. To test a rubber, make a fold in it, and then pinch it hard. If it cracks when it is folded, or if it breaks when you pull it slightly, it is not good. Never use a rubber more than once.

Almost all of the syrups which are poured over the fruits are made after what is known as the California formula. This syrup is made with three parts of sugar to two of water, boiled gently to different concentrations.

### Syrups

(1) Thin syrup—Mix sugar and water and heat until the sugar is dissolved. This may be used for all sweet fruits that are not delicate in color and texture, as apples, pears, cherries, or fruit to which more sugar will be added for table use.

(2) Medium thin syrup—Boil the sugar and water about four minutes or until it begins to get syrupy. This syrup can be used for raspberries, peaches, blackberries and currants.

(3) Medium thick syrup—Boil the sugar and water until it will pile up over the edge of the spoon when it is tipped. This may be used for sour or acid fruits as plums, gooseberries, apricots, sour apples, and some of the delicate colored fruits.

(4) Thick syrup—Boil the sugar and water until it forms a very soft ball when dropped into cold water. This is used for preserves.

### Canning by the Cold-Pack Method

(1) Before you begin the process of canning have all of your equipment ready. Test the glass jars by partly filling them with boiling water, adjusting the rubber and the cover, sealing and inverting the jar. If it leaks, examine it to see if it is due to an imperfect jar, a poor rubber, or an improper adjustment of the wire clamp. If it cannot be remedied do not use the jar for food that requires sealing. Then sterilize the jars by placing them in cold water, heat the water to boiling, and let it boil about ten minutes. Do not place the hot jars in a draft of cold air or set them on a cold surface.

The tops of the jars must also be sterilized, and the rubbers must be dropped into a soda bath made of one teaspoon of soda to four cups of boiling water.

(2) Select well-grown, firm and not overripe fruit. Can the fruit as soon after picking as possible. Wash, pare or otherwise prepare the fruit, and remove all of the bruised or decayed parts.

(3) Blanch the fruit and vegetables, a small quantity at a time, by placing in sufficiently rapidly boiling water to cover, and allow to remain the length of time given in the time table. Berries, cherries and plums are not blanched. Blanching is more easily done in a large wire basket or square of cheese cloth. Blanching eliminates the objectionable acids or bitter flavors, and makes it unnecessary to use the intermittent method of sterilization.

(4) Chill the outside of the blanched fruit by plunging it quickly in a large vessel of cold water. As soon as the fruit is cooled, remove it. This cold dip hardens the pulp under the skin and makes it possible to remove the skin without injuring the pulp; it sets the coloring matter, and makes it easier to handle the fruit in packing.

(5) Prepare for packing by removing the skins and cores, and cutting into smaller pieces when you do not wish to can the whole fruit.

(6) Pack the fruit or vegetables closely in the hot sterilized jars to within one-half of an inch from the top. Add the boiling syrup gradually so that the bubbles will come to the top and all the vacant spaces will be filled. Fill the syrup to one-half inch of the top of the jar.

(7) Adjust the rubbers and the tops and fasten the lid on loosely. If a can with a glass top and wire bail is used, bring the bail into place on the top but leave the side clamp up. If a screw top jar is used, put on the rubber and top and screw it down well, and then back again one-fourth of a turn. If the jars are closed too tightly the jar may break, due to the fact that the enclosed air expands and cannot escape.

(8) Place the filled jars in the can-



Adjust Rubbers and Fasten Lid on Loosely

ner on the false bottom. The hot water in the canner must come at least one inch above the tops of the jars. When all the jars are in the canner, cover it tightly, and sterilize or process the fruit. Do not begin to count time until the water is really boiling. Keep the water boiling all the time and allow the cans to sterilize the length of time indicated in the time table.

(9) Take the jars from the canner and seal by pulling down the side clamp on the glass top jar, or screw-



Place Fitted Jars Into Canner on False Bottom

ing down the cover well on the screw top jar. Turn the cans upside down to test for leakage. If there is a leak due to an imperfect rubber, replace with a good rubber and return to canner for five or ten minutes.

Cool the jars as quickly as possible, but do not let them stand in a draft.

### Time Table for Blanching and Sterilizing Vegetables



Cover the Canner Tightly and Let Sterilize

**T**HE following time table is for blanching and sterilizing vegetables.

Vegetable greens, cabbage, cauliflower and Brussels sprouts require 15 to 20 minutes for blanching; 120 minutes for sterilizing in hot water; 90 minutes in water seal; 60 minutes under five pounds of steam pressure, or 40 minutes under 15 pounds steam pressure in an aluminum cooker.

Carrots, parsnips, beets, turnips and



Remove Jars and Seal Immediately

sweet potatoes require 5 to 6 minutes blanching, and for sterilizing, 90 minutes in hot water, 75 in water seal; 60 minutes under 5 pounds of steam pressure, or 35 minutes under 20 pounds in an aluminum cooker.

Lima beans, string beans, peas and okra require 2 to 5 minutes blanching, 120 minutes sterilizing in hot water, 90 minutes in water seal; 60 minutes



Test Cans for Leakage

under 5 pounds of steam pressure or 40 minutes under 20 pounds in an aluminum cooker.

Tomatoes blanch until skin is loose, sterilize 22 minutes in hot water, 18 in water seal; 15 minutes under 5 pounds steam pressure or 10 minutes under 20 pounds.

### Time-Table for Cold-Pack Fruit Canning

FRUIT	TIME OF SCALDING OR BLANCHING	TIME OF COOKING IN PINT JARS
	Minutes	Minutes
Apples (whole)	2	20
Apples (sliced)	2	15
Apricots	1-2	16
Blackberries		16
Blueberries		16
Cherries		16
Currants		16
Dewberries		16
Figs	1-2	16
Gooseberries	1-2	16
Grapes		16
Huckleberries		16
Peaches	1-2	16
Pears	1½	20
Pineapple	2-3	30
Plums		16
Quinces	1½	20
Raspberries		16
Rhubarb	2	20
Strawberries		16
Citrus Fruits	1-2	12
Fruits without sugar syrup		30



# Jellies, Pickles and Dried Vegetables

**A**CID fruits are best for jelly making. Some, like the strawberry, however, need the addition of another fruit, such as the currant, to make them jelly. The best fruits are: Currant, crab apple, apple, quince, grape, blackberry, raspberry, peach.

## How to Handle Fruit

**J**UICY fruits, such as currants, raspberries, etc., should not be gathered after rain, for they will have absorbed so much water as to make it difficult to get the juice to jelly. If berries are sandy or dusty it will be necessary to wash them, but the work should be done very quickly, so that the fruit may not absorb much water. Large fruits, such as apples, peaches and pears, must be boiled in water until soft. The strained liquid will contain the flavoring matter and pectin. In case of large fruits, a fair estimate is three quarts of strained juice from eight quarts of fruit and four quarts of water. If the quantity of juice is greater than this, it should be boiled down to three quarts.

The jelly will be clearer and finer if the fruit is simmered gently and not stirred during the cooking. It is always best to strain the juice first through cheese cloth and without pressure. If the cloth is double, the juice will be quite clear. When a very clear jelly is desired, the strained juice should pass through a flannel or felt

Have pieces of thick white paper the size of the top of the glass. When the jelly is set, brush the top over with alcohol. Dip a piece of paper in alcohol and put it on the jelly. Put on covers or cut circles of paper about half an inch in diameter larger than the top of the glass. Beat together the white of one egg and a tablespoonful of cold water. Wet the paper covers with this mixture and put over the glass, pressing down the sides well to make them stick to the glass; or the covers may be dipped in olive oil and be tied on the glasses, but they must be cut a little larger than when the white of egg is used.

A thick coating of paraffin makes a good cover, but is not quite so safe as the paper dipped in alcohol, because the spirits destroy any mold that happens to rest on the jelly. If paraffin is used, break it into pieces and put it in a cup. Set the cup in a pan of warm water on the back of the stove. In a few moments it will be melted enough to cover the jelly. Have the coating about a fourth of an inch thick. In cooling, the paraffin contracts, and if the layer is very thin it will crack and leave part of the jelly exposed. Be sure your paraffin covers the jelly completely or it will be useless.

## Canning Fruit Without Sugar

**C**ORN syrup may be used in canning and in making jellies, jams



One Pound of Dried Vegetables in Center. Around it is Grouped an Equivalent in Green or Fresh Vegetables, Weighing More Than Ten Times as Much

of which is the making of jellies at a time of year when sugar or its substitutes may be more plentiful.

Fruit juice may be pressed out of fruit by means of a cider press, special fruit press, or other improvised presses; then heated in an acid-proof bottle up to 110 degrees F. The fruit juice may then be poured into ordinary hot jars, hot bottles, or tin cans, and handled by the same directions as those for canning of fruit itself. If poured into miscellaneous bottles, it is suggested that the fruit juice be sterilized as follows:

Make a cotton stopper and press into the neck of the bottle and leave during the sterilization period. Set bottles in boiling hot water up to the neck of the bottle, sterilize the fruit juice for forty minutes at a temperature of 165 degrees F. Remove the produce, press cork in top over cotton stopper immediately. If the cork fits well, no paraffin need be used. If a poor cork, it may be necessary to dip the cork in melted solution of wax or paraffin. Fruit juices and apple cider when handled in this way will not "flatten in taste" and will keep fresh for future use.

## Sugarless Fruit Preserves

**I**N canning fruit without sugar, can the day it is picked. Full, stem, seed and clean fruit by placing in a strainer and pouring hot water over it. Pack the product carefully in hot glass jars or tin cans until full. Use a tablespoon, wooden ladle, or table knife for packing purposes. Pour boiling water over the product in the hot jar. Place rubbers and caps in position, not tight. If using tin cans, seal completely. Place in the sterilizer vat, or canner, and sterilize for the length of time given below, according to the particular type of outfit used:

	Minutes
Hot-water bath, homemade or commercial	30
Water seal, 214 degrees	20
Five pounds steam pressure	12
Ten pounds steam pressure	10

After sterilizing remove the filled to prevent bleaching and store in a dry, cool place. If tin cans are used it will be found advantageous to plunge them into cold water immediately after sterilization to cool them quickly.

## Pickles

**A**S stimulus for the appetite and a pleasing source of variety in the

menu, pickles and relishes give the greatest satisfaction. They are a means of preserving many vegetables and fruits which are otherwise unpalatable and are ideal foods for what some housekeepers call the "emergency shelf."

If the following rules are applied with care, the product will be a welcome addition to any luncheon or dinner menu. Choose sound, not over-ripe, products. Use good vinegar and the best spices obtainable. Don't use metal vessels or utensils in either the making or the storing. The vinegar or salt solution will combine with these and make a poisonous deposit. Earthenware or glass jars are best if pickles are to be stored. Don't cover jars or other containers with tin lids unless the inside is coated with paraffin. If brine is used it should be made with about one cup of salt to four cups of water. If cucumbers shrink or shrivel while in brine, the latter should be poured off, all soft pickles removed and the brine boiled before it is poured back. This stops the action of bacteria which spoil the pickles. A cold temperature is also necessary for this purpose. All pickles should therefore be kept in a cool place. All pickles in glass jars should be stored in a dark place.

To make mustard dressing, rub all the dry ingredients together until smooth, then add the hot vinegar slowly, stirring to make smooth paste, cook over pan of water, stirring carefully, until the sauce thickens. Then drain the vegetables thoroughly and pour the mustard dressing over them while hot. Mix well and pack in sterilized jars. Boil (process) ten-ounce jars for twenty minutes at 180 degrees F. (simmering).

## Preserving Vegetables by Dry Salting

**M**OST of us know a great deal about the canning of vegetables, but there are many who do not know how to preserve them by means of drying, salting, and fermentation. When the garden is oversupplied with vegetables, drying presents special advantages. In the first place canning the vegetables requires a great many jars, and plenty of room in which to store them. Drying, on the other hand, requires fewer containers and very little room for storage.

## Drying Vegetables

**W**ASH the vegetables thoroughly. Shred the vegetables or cut them into slices one-eighth to one-fourth inch in thickness. Place small quantities in the oven on plates or trays made from a convenient sized galvanized wire screen bent up at the edges about one or two inches. The oven must be slow, not reaching a temperature over 140 to 150 degrees Fahrenheit, for if too high a temperature is applied, the cut surfaces of the sliced vegetables become hard, or scorched, covering the moist interior so that it will not dry out. If the oven grows too warm, the door should be left partially open. A little experience will tell when the vegetables are sufficiently dried. When they are first taken from the oven it should be impossible to press any water out of the freshly cut ends of the vegetables, and yet they should still be pliable.

Continued on Page 90



Canning Asparagus

bag. The juice may be pressed from the fruit left in the strainer and used in marmalade or for a second-quality jelly.

To make jelly that will not crystallize (candy), the right proportion of sugar must be added to the fruit juice. If the fruit contains a high percentage of sugar, the quantity of added sugar should be a little less than the quantity of fruit juice. That is, in a season when there has been a great deal of heat and sunshine, there will be more sugar in the fruit than in a cold, wet season; consequently, one pint of currant juice will require but three-quarters of a pint of sugar. In a cold, wet season the pint of juice must be measured generously.

Another cause of crystallizing is hard boiling. When the syrup boils so rapidly that particles of it are thrown on the upper part of the sides of the preserving kettle, they often form crystals. If these crystals are stirred into the syrup, they are apt to cause the mass to crystallize in time.

The use of a syrup gauge and care not to boil the syrup too vigorously would do away with all uncertainty in jelly making. The syrup gauge should register 25 degrees, no matter what kind of fruit is used.

Jelly should be covered closely and kept in a cool, dry, dark place.

## To Cover Jellies

**J**ELLIES are so rich in sugar that they must be covered carefully to protect them from mold spores and evaporation. The following methods are good:

and marmalades and fruit butters. Varying amounts of corn syrup are used with sugar. The syrup gives a noticeable flavor, so it should be tried out in small quantities at first to suit the family taste. It combines most satisfactorily with strong flavored fruits, such as pineapple and cherries. The amount used must be determined by the kind of fruit and the strength of the syrup.

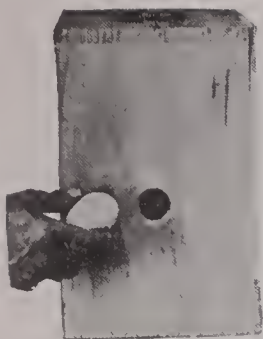
## Saving Fruit Juices

Home-made fruit juices take no sugar and may be used during the winter months in a variety of ways, one



Preserving String Beans by Means of Dry Salting





Method of Candling

**D**URING the spring months of March, April, May and June more hen's eggs are laid than during the other eight months of the year. When the hens are laying freely and eggs are

abundant and cheap, the thrifty housewife should make provision for the future by preserving some for the winter months.

Fresh, clean eggs properly preserved can be used satisfactorily for all purposes in cooking and for the table. When fresh eggs are properly preserved they may be kept from eight to twelve months in excellent condition. It has been found that eggs that are laid during April, May and early June keep better than those laid later in the season.

The shell of the egg is porous and permits the entrance of air and bacteria. Hence in time a part of the liquid contents of the egg evaporates and begins to spoil. In order to preserve an egg, therefore, the air must not be permitted to enter through this porous shell. This may be accomplished by any method of filling up the pores. Among the substances recommended for this purpose are mucilage made of gum arabic or gum tragacanth dissolved in water, albumin, linseed oil, paraffin, shellac or varnish, saltpeter or lard. A salve-like material is also on the market that has proven very satisfactory. This is worked soft in the hands and rubbed on the eggs, thus closing the pores. An advantage of this method is that the eggs are kept dry and can be packed in small boxes of a dozen each, making handling easy. The eggs so preserved have the boxes turned twice a month to keep them in good condition. Those who have used this preparation like it very much. One of the best methods for the housewife to use is sodium silicate, or water glass.

To preserve by means of liquid glass the eggs must be absolutely fresh. Stale eggs will not keep in any preservative. If there is any doubt as to their freshness, candle them, or see whether they will sink in a vessel of brine made in the proportion of two ounces of salt to one pint of water. A new-laid egg will sink to the bottom at once. An egg one day old will sink below the surface, but not to the bottom, while one three days old will

swim just immersed in the liquid. If more than three days old, the egg will float on the surface; and if two weeks old, only a little of the shell will dip in the liquid.

To candle an egg use a lamp placed in a box, as illustrated, cut a hole for the chimney of the lamp, and a hole somewhat smaller in diameter than the ordinary egg, and about the level of the flame. Through this the egg can be observed against the light.

#### How to Candle an Egg

To candle an egg it is necessary to rotate an egg before the light if one is to obtain an accurate knowledge of its condition. By tilting it at various angles, the location and size of the air space can be seen, and very often the position of the yolk. But the quality of the egg is very largely determined by the ease with which the yolk moves and the direction of its motion.

Grasp the pointed end of the egg with the tips of the fingers. Holding the blunt end uppermost, place the egg closely against the opening of the candle. Give the egg a quick turn to the right or left, and watch the movements of the yolk.

The absolutely fresh egg held against the light shows a distinctive

candle, the egg is bad.

Do not preserve dirty eggs that have been washed. Washed eggs will not keep because the protective coating which prevents spoiling has been removed by washing; and dirty eggs will become tainted in flavor and spoil. When an egg is only slightly soiled, a cloth dampened with vinegar can be used to remove such stains.

Eggs for preserving should be infertile if possible, as they keep better.

Use a quart of sodium silicate or water glass, add to it nine quarts of water that has been boiled and cooled. Place the mixture in a five-gallon crock or jar and mix it well. This crock must be cleansed thoroughly, after which it should be scalded and allowed to dry. This amount of water glass solution will be sufficient for fifteen dozen eggs, and will serve as a guide for the quantity needed to preserve larger amounts of eggs.

The eggs should then be placed in the solution with the small end down, taking care not to allow any metal to come in contact with them, and be careful to allow at least two inches of the solution to cover them. Place the crock containing the preserved eggs in a cool, dry place, well covered to prevent evaporation. Cover with waxed paper tied around the top.



Photos Courtesy U. S. Dept. of Agriculture  
Preserving Eggs in Water Glass

pinkish glow. The egg should have a small air space, and there should be no black spots.

Blood rings show a distinct ring of blood on the yolk, and are unfit for food and should be rejected.

If there is a dark haze or cloud in the egg it has become spoiled. If the cloud contains black spots, or the egg looks more or less black before the

An additional supply of sodium silicate may be kept on hand and additional eggs and solution added from time to time as required, provided the solution is always kept at a level at least two inches above the tops of the eggs. If some of the water evaporates, a little boiled water may be added from time to time.

Do not use the same liquid preserva-

tive more than a year, and do not leave the eggs in the preservative longer than a year. When you remove the eggs from the preservative, rinse them with water and let them stand in a cool place. Eggs that are in good condition when they are removed from the water glass solution usually remain good a couple of weeks.

When you boil eggs that have been preserved in water glass, prick a small hole through the large end of the shell before placing them in water. The pores of the shell have been sealed with the water glass solution, and without the pinhole the expanding air within the shell would cause the egg to burst.

When water glass cannot be obtained, dissolve two or three pounds of unslaked lime in five gallons of water that has previously been boiled and allowed to cool, and allow the mixture to stand until the lime settles and the liquid is clear. Place clean, fresh eggs in a clean earthenware jar and pour the clear lime water into the vessel until the eggs are covered. At least two inches of the solution should cover the top layer of eggs. Experience has shown that the lime is more satisfactory without salt being added.

When water glass can not be obtained those which are marketed after slow evaporation under proper condi-

Eggs as a food are not always appreciated. Few of us realize their food value, yet they contain very essential ingredients for the building up of the human body, and give them to us in an ideal condition for nutrition. Although the white of an egg is largely water, it contains pure protein in the form known as albumen, which is an excellent tissue-builder. The yolk of the egg gives us protein and a slightly less quantity of fat. Phosphorus and lime are also given us in eggs and these two materials are essential in the building of bones. While eggs can no longer be accounted an inexpensive food, yet when we take into account their nutritive value coupled with the fact that their elements are given us in a form easy of digestion, they may be rightfully considered a necessary part of our diet. Nor, taking their nutritive value into consideration, are they as expensive as many other foods.



A Candler

#### Fermentation of Vegetables with Dry Salting

**W**ASH vegetables and drain off surplus water and then weigh them. For every ten pounds of the vegetables use two-thirds of a cup of salt. Cover the bottom of a stone crock with a layer of vegetables about an inch thick, and sprinkle over this a little of the salt. Continue adding layers of the vegetable sprinkled with salt until the container is two-thirds full. Sprinkle the last of the salt on the top, spread over it two thicknesses of cheese cloth. On the cloth place a round plate, a little smaller in diameter than the inside of the crock, and on this put a clean stone or brick to weigh it down. Let stand in a moderately warm room for eight to ten days in warm weather, and two to four weeks in cool weather. When bubbles no longer rise when the receptacle is tapped gently, fermentation is finished. Then place the container in a cool store room, and cover with very hot melted paraffin, or with cotton seed oil. The oil floats on the surface and prevents the entrance of air. Cabbage, string beans, beet tops and turnip tops may be preserved successfully by this method.

#### Fermentation in Brine

**V**EGETABLES that do not contain a great deal of water are better fermented by covering them with a

weak brine. Wash vegetables, drain off the surplus water, and pack them in a crock within about three inches of the top. Prepare a weak brine by adding one and one-half pints vinegar and three-fourths of a cup of salt to each gallon of water, and stir them all together well until the salt is dissolved. Use about one-half as much brine as the volume of the ma-

terial fermented. Pour the brine over the vegetables; cover and allow to ferment. Coat with paraffin in the same way as described in fermentation with dry salting. The vegetables that may be preserved satisfactorily by this method are cucumbers, string beans, green tomatoes, beets, beet tops, turnip tops and green peas.

#### Oven-Dried Vegetables

**A**NALYSIS has shown that the dried vege-

tables retain all the nutritive and appetizing qualities contained in the original when it is picked in the garden. Neither flavor nor color is impaired by drying, and these dried vegetables seem fresher when cooked than those which are marketed after being picked several days.

Briefly, this new drying process, or slow evaporation under proper conditions of temperature which vary for different vegetables and fruits, removes from ninety to ninety-five per cent of the moisture, reducing their weight to about one-tenth of the original. For transportation this method of preserving fruits is excellent. The vegetables most dried include potatoes, carrots, peas, beans, spinach, turnips, kale, squash, beets and pumpkin. This drying process can be carried on in your home oven, keeping the oven warm enough to dry the food slowly and not enough to cook or roast the drying material. Beans or sliced apples may be strung and dried in the sun, and where there is plenty of warm sunlight this process is effective.

Jellies, jams, preserves and all sorts of canned vegetables make very acceptable gifts for the shut-in, the school girl, the over-worked housekeeper—in fact for any one. When they are packed in attractive boxes, glasses and containers of various sorts with a bow of ribbon and a bright little label they look as tempting and nice as can be.

#### Jellies, Pickles and Dried Vegetables

(Continued from Page 89)



Jellies, Jams and Marmalades in Attractive Containers for Gifts



**B**ECAUSE she must employ simple chemicals the average woman looks upon a stain with horror. It does not require a scientist to remove stains, any woman can do it if she but knows what remedy to apply for the various kinds of stains.

It is always well to remove the stain while it is fresh, if possible. If the staining substance is allowed to dry on the cloth, it is always more difficult to remove it, and sometimes it is almost impossible to prevent damaging the cloth when removing a neglected spot. When stains are fresh, immediate application of any dry absorbent powder, as common salt, talcum, French chalk, fuller's earth, and starch, will take up much of the staining fluid. Dipping at once into boiling water for some stains, and into milk for others, will help to dissolve the stain.

You must know, first of all, the nature of the spot before you can determine what will dissolve and remove it. An unsuitable stain remover may make it impossible to remove the stain. Do not wash the stained clothing before removing the stain as soap and hot water may set it.

Consider the material which happens to be stained. White and colored goods, cotton, linen, silk and wool should not always be treated in the same way. Strong acids must not be used on cotton, and when a diluted one is used, care must be taken that a suitable alkali is applied afterward to neutralize it. Do not use hot water on wool or silk, and avoid rubbing these materials. By rubbing wool, the fibers of the wool have numerous minute hooklike projections which, by rubbing the fibers together become interlaced in such a way as to warp the fabric in all directions. This is what causes the shrinking of wool goods. When silk is rubbed or wrung out, it tends to crack or show permanent wrinkles. Borax or a weak solution of ammonia is better suited to these fabrics than the strong alkalis on colors other than blue. Strong alkalis dissolve silk and wool, while acids, with the exception of nitric, do not attack them very readily. Stains on colored materials are much more difficult to remove than on white, for unless caution is taken as to the eradicator, the color may be taken out.

A laundry closet which may be locked up tight will be found a convenient place to keep the various articles needed to remove stains. In here you should have a medium sized earthen bowl, a glass stirring rod, a medicine dropper, pads of cheese-cloth or gauze, and a bit of fine sponge. The list of chemicals should include Javelle water; small jars of potassium permanganate and oxalic acid solutions; cream of tartar; talcum powder; French chalk, and weak ammonia. Every bottle and package should be plainly marked with the word "Poison," and care should be taken that the children do not get into them.

Have everything in readiness before starting operations. Gather together the necessary equipment and chemicals. Fill a bowl partially full of luke-warm water. Stretch the stained portion over a pad of cheese-cloth, dip the glass rod into the chemical and apply it to every portion of the spot. Then dip the stained portion into the luke-warm water. Repeat until the stain is removed. When removed, wash the material thoroughly in luke-warm water and soap.

### Directions for Preparing Stain Removers

#### Javelle Water

½ pound chloride of lime	1 pound washing soda
2 quarts cold water	1 quart boiling water

Put the soda in an agate pan and add the boiling water. Mix the lime in the cold water. Let it settle and then pour the clear liquid into the dissolved soda. Put into a bottle, cork well, and keep in a dark place.

## Stain Removers

By ELIZABETH C. WILLIAMS



Photo Courtesy U. S. Dept. of Agriculture  
Removing Stains with Javelle Water

### Potassium Permanganate

1 teaspoon crystals 1 pint water

Dissolve the crystals in the water.

### Oxalic Acid (Poison)

1 ounce crystals ¾ cup hot water

Heat the water, add the crystals, and allow them to dissolve.

### Hydrogen Peroxide

Add a few drops of ammonia to the hydrogen peroxide just before using. This makes it work more quickly.

### Methods of Removing Common Stains

**Blood and Meat Juice:** Wash in cold water until stain turns brown, then rub with naphtha soap and soak in warm water. If the goods is thick apply a paste of raw starch to the stain. Remove the paste from time to time until the stain is removed. Peroxide of hydrogen is useful on white goods.

**Bluing:** Use boiling water.

**Chocolate and Cocoa:** Sprinkle with borax and soak in cold water.

**Coffee and Tea (clear):** Pour boiling water over the stained part of the cloth. Pour the water from a height so as to strike the stain with force, placing a bowl underneath to catch the water as it passes through the cloth.

**Coffee and Tea (with cream):** Use cold water, then boiling water. Soapy water sets the stains, but if you will instead pour clear boiling water through the stain it will entirely disappear. Sometimes the stain will disappear if rubbed in borax and then left to soak in cold water for an hour or two. When not properly removed before washing there is no chemical that will remove the mark without weakening, or even removing, the linen fabric also.

**Cream and Milk:** Wash in cold water, then with soap and water.

**Egg:** Use cold water, as hot water cooks stain in.

**Fruit and Fruit Juices:** The best way to remove fruit stains is to put a big bowl under the spot and then pour boiling water through before the spot has dried in. Use boiling water as for

coffee. If the stain resists the boiling water treatment, soak the stained part of the cloth for a few minutes in a solution made from equal parts of Javelle water and boiling water. Rinse thoroughly with boiling water to which a little diluted ammonia water has been added.

**Grass Stains:** Soak in alcohol; or wash with naphtha soap and warm water. If the stain is fresh, and the fabric is not of a delicate color, treat with ammonia water. For colored fabrics, apply molasses, or paste of soap and cooking soda. Let stand over night.

**Grease and Oils:** Use French chalk, blotting paper or other absorbent; or warm water with soap; or gasoline, benzene, or carbon tetrachloride.

**Ice Cream:** These stains are similar to those of milk or cream, except that they always contain sugar, sometimes eggs, and frequently such flavoring materials as chocolate, fruit, or fruit juice. Use one of the following agents in removing ice cream stains:

1. Soap and water as in ordinary laundering. Use this for wash materials in the case of stains in which no chocolate or highly colored fruit or other substance is present.

2. Cool or luke-warm water, followed by agents used in removing grease spots. Sponge the stains thoroughly with water. If, on drying, a grease spot from the cream remains, remove it by any of the methods suggested for "Grease, Oils."

3. Agents suggested under "Fruit and fruit juices" "Coffee," "Chocolate," etc., according to the stain in question.

**Indelible (Copying) Pencil Marks:** These marks contain graphite, as do ordinary pencil marks, and an organic dye which usually is not apparent until the marks are moistened. The dye and the reagents used to remove such stains may vary with different makes of pencils, but for those used in many experiments the following reagents are satisfactory:

1. Alcohol (grain or wood). Soak the stains for a few minutes or until they are dissolved. The graphite marks then remain, but can be removed by washing with soap and water. The alcohol is effective also after these stains have been washed and ironed.

2. Javelle water. This destroys the

dye. Remove the graphite either before or after applying this agent by washing with soap and water.

3. Potassium permanganate. Remove the graphite as in No. 2, above.

**Ink:** If the stain is fresh, soak the stained portion of the cloth in milk. Use fresh milk, as the old becomes discolored. Or, wet the stain with cold water, apply a ten per cent solution of oxalic acid to the stain, and let stand a few minutes, and rinse. Repeat until stain disappears. Rinse in water to which borax or ammonia has been added.

**Iron:** Use oxalic acid; hydrochloric acid; salts of lemon; or lemon juice and salt.

**Iodine:** Soak in alcohol, chloroform or ether.

**Kerosene:** Use warm water and soap.

**Lampblack and Soot:** Use kerosene, benzene, chloroform, ether, gasoline, or carbon tetrachloride.

**Machine Oil:** Wash with soap and cold water.

**Medicine Stains:** Soak in alcohol.

**Mildew:** Wet the stains with lemon juice and expose to the sun; or wet with paste made of one tablespoon of starch, juice of one lemon, soft soap, and salt, and expose to the action of the sun; or bleach with Javelle water or potassium permanganate.

**Milk and Cream:** In removing milk stains take care to use cold or luke-warm water first, in order to remove the protein, which hot water coagulates and sets. Other agents may be used afterwards to remove the fat and other constituents of the milk.

Use one of the following agents in removing spots from milk and cream:

1. Cold or luke-warm water, followed by hot water and soap (ordinary laundering), for stains upon washable materials. For spots on other fabrics sponge with soapy water and then with clean water.

2. Cold or luke-warm water, followed by chloroform, gasoline, or some other grease solvent (see "Grease, Oils"). For fabrics which ordinary laundering would injure, first sponge carefully with water, allow to dry, and then sponge with a grease solvent.

**Mucus:** Soak in ammonia water or in salt and water, then wash with soap and cold water.

**Mud:** Allow mud stains to dry and brush carefully before any other treatment is used. Sometimes no other treatment is necessary.

The following agents are satisfactory: Soap and water; alcohol; for black silk cut raw potato and rub with it, dry and brush off starch film left by this treatment. Good only for firm black materials.

**Paint and Varnish:** Wet the spot with alcohol, carbon tetrachloride, chloroform, or turpentine. For delicate colors, treat with chloroform.

**Perspiration:** Wash in soap and warm water; bleach in sun or with Javelle water or potassium permanganate.

**Pitch, Tar, and Wheel Grease:** Rub with fat; then use soap and warm water; or benzene, gasoline, or carbon tetrachloride.

**Scorch:** Scorched fabrics can be restored if the threads are not injured. Wet the scorched portion and expose to the action of the sun; or bleach with Javelle water.

**Shoe Polish:** Liquid shoe polish must be removed at once in same manner as ink.

**Syrup:** Use warm water.

**Stove Polish:** Use cold water and soap; or kerosene, benzene, or gasoline.

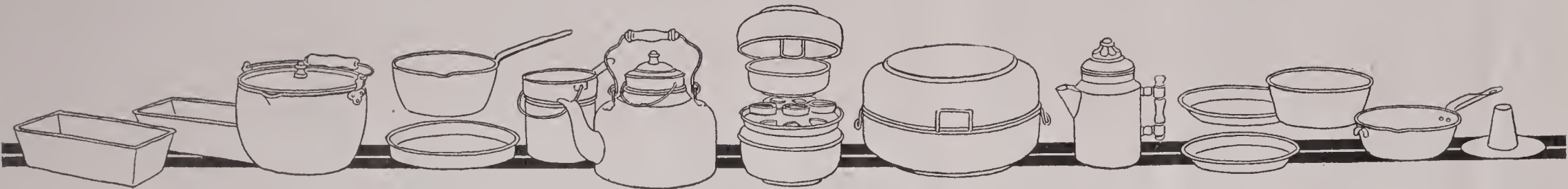
**Vaseline:** Use kerosene or turpentine. Boiling sets this stain.

**Water:** Steam or sponge the entire surface of water spotted materials.

**Wax:** Scrape off as much as possible. Use French chalk, blotting paper, or other absorbent with a warm iron; or use benzene or gasoline. If color remains, use alcohol or bleach.

Quick action, care and knowledge in using the correct chemical for the stain are all the requisites of stain removing, which becomes a simple process instead of a bugbear to housewives.





THE difference in time required for cooking in utensils of iron, agate, aluminum, and white enamel is very small. The housewife can use the kind of utensil she prefers and rest assured that the time of cooking in it varies but a minute more or less than in one made of any other of these materials. The following table gives average times for meat cooking.

Time Table for Roasting and Broiling

- Beef rump or round, 13 to 15 min. per lb.
- Steaks 1 in. thick (rare) 6 to 8 min.; (medium) 8 to 10 min.
- Steaks 1½ in. thick (rare) 8 to 12 min.; (medium) 12 to 15 min.
- Sirloin, 10 to 12 min. per lb.
- Mutton chops, 8 to 10 min.
- Mutton leg (well done) or shoulder (stuffed) 15 min. per lb.
- Mutton loin (well done) 12 min. per lb.
- Pigs' feet (broiled) 6 to 8 min.
- Pork and veal, 25 to 30 min. per lb.
- Pork tenderloin, 40 min. per lb.
- Chicken, 15 min. per lb.
- Spring chicken, 20 min.
- Turkey, 10 lb., about 3 to 3½ hrs.
- Small thin fish, 5 to 8 min.
- Fish in slices, 12 to 15 min.

Time Table for Boiling Meats (Slowly)

- Beef, 40 to 60 min. per lb.
- Chicken, 20 min. per lb.

Tables for Cooking

Weights and Measures

2 gills.....	1 cup
2 cups.....	1 pint
2 pints.....	1 quart
4 quarts.....	1 gallon
8 quarts.....	1 peck
4 cups flour.....	1 pound
2 cups solid butter.....	1 pound
2 cups granulated sugar.....	1 pound
3 cups corn meal.....	1 pound
2 2-3 cups powdered sugar.....	1 pound
2 2-3 cups brown sugar.....	1 pound
2 cups solid meat.....	1 pound
5 cups coffee.....	1 pound
16 ounces.....	1 pound
2 tablespoons butter, sugar, salt.....	1 ounce
4 tablespoons flour.....	1 ounce
16 tablespoons.....	1 cup
60 drops.....	1 teaspoon
8 salt spoons.....	1 teaspoon
3 teaspoons.....	1 tablespoon
4 tablespoons.....	¼ cup
1 pound butter.....	40 butter balls
1 pound coffee.....	40 cups of liquid coffee
1 cup liquid to 3 cups flour.....	Dough
1 cup liquid to 2 cups flour.....	Thick batter
1 cup liquid to 1 cup flour.....	Thin batter
1 teaspoonful cream of tartar plus ½ teaspoonful soda....	2 teaspoonfuls baking powder

- Corned beef, 30 min. per lb.
- Fowl, 30 min. per lb.

- Ham, 20 min. per lb.
- Mutton, 20 min. per lb.

Rules for Measuring

MAKE all measurements *level*, and remember that accuracy in measurement is essential to insure good cooking.

The standard is a half pint cup and it can be bought with fourths and thirds indicated.

A cupful is a cup filled level with the top and is measured by filling lightly with a spoon, taking care not to shake the cup, and then leveling with a knife.

A spoonful is a spoon filled level with the top. The material should be first sifted into the bowl; then dip in the spoon and lift it slightly heaping and level it by sliding the side of a knife across the top of the spoon. Do not press down the material.

Divide through the middle lengthwise to measure half a spoonful.

Time Table for Baking Cake

IN baking cake the time should be divided into quarters. First, the mixture should become heated and begin to rise; Second, continue rising and begin to brown; Third, continuing browning; Fourth, finish baking and shrink from pan. The cake should not be moved in the oven while in a soft condition, as that will break the air bubbles before all their cells are cooked, thereby causing the cake to fall. When done the cake will shrink from the sides of the pan or will spring back quickly if pressed gently with the finger on the center of the cake.

only the tender part of the rib. The rib chops and roasts, being very tender, may be prepared by the quick processes of roasting, broiling, pan-broiling, and frying in deep fat. The rib chops have more bone than those from the loin, and they are also less convenient because of the position of the bones. Since the rib chops are usually thinner than the loin chops, they are especially suitable for being egged, crumbed and fried in deep fat, for by this process little juice is lost.

The crown roast consists of the fourteen ribs of the forequarter, trimmed and arranged in a circular form, fastened with skewers, and stuffed with the portions trimmed off in dressing the roast which are chopped fine for this purpose. If a larger roast is required (for this only weighs perhaps about four pounds) additional ribs can be inserted, taken from the opposite side.

The leg is the most economical cut as it has the smallest percentage of waste of any of the principal cuts of mutton. Often a portion of the thicker part of the leg is cut off in the form of steaks. When the leg is thus reduced in size, it is better to steam than to boil the remaining portion. A part of the leg is more convenient for roasting than the whole.

The loin may be either cut into chops or used whole. Eight to ten chops an inch in thickness can be obtained from the loin. If more chops are cut, part of the hip bone is likely to be included. The loin chops are more economical as they have more meat than the rib chops and are more convenient. The very thick chop cut from the loin is called the English chop. The loin may be cooked in the same way as the rib.

The mutton flavor, which is so objectionable to some, is largely due to a mixture of fatty acids. Cooking the fat with a little vinegar seems to lessen this characteristic flavor somewhat, also the outside fat should be removed together with any particles of heavy skin.

Knowing the Cuts of Meat

Continued from Page 88

The habit of using acids with mutton dishes has been firmly fixed not only in foreign countries but also in the United States. The addition of currant jelly to the gravy of roast mutton is very common, and capers, chopped pickles, vinegar, lemon juice, and tomato juice are often used for the same purpose. A bit of garlic inserted in a leg of mutton before roasting improves the flavor. Sour apples cooked under roast mutton impart a very agreeable flavor to the gravy.

Mutton fat should be more commonly used in the kitchen. Tried out with leaf lard and rendered with milk, most of the characteristic odor and flavor will disappear. Grind together two parts of mutton fat and one of leaflard, and render with whole milk in proportion of one-half pint to two pounds of mixed mutton and lard.

Cuts of Pork

PORK is one of our chief heat and energy producing foods on account of the large amount of fat that it contains.

A great part of the animal is so fat that it is unsuitable for food while fresh, and it is, therefore, cured and salted as bacon, salt pork, ham and the like. The curing of pork does much to render the meat wholesome, and, in the case of ham and bacon, much more easily digested. If they are properly cured, ham and bacon need very little cooking when broiled or fried. A high temperature, or cooking for a long time, toughens the fibers and makes the meat more difficult of digestion.

The method of cutting up a side of pork is very different from that used with other animals. About one-eighth of the animal is ham. Hams may be served either fresh or cured, and may be baked, broiled

in the form of steaks, or broiled. Sugar coated hams are considered the best. A pickle to which is added a light brown sugar, molasses, and saltpetre, is introduced close to the bone; the hams are then allowed to hang for a week, and are then smoked with hickory wood. It is more economical to buy a whole ham. The butt can be baked, the center slices fried or broiled, and the shank boiled.

The ribs and loin are the most desirable fresh cuts, and may be either roasted or served in the form of chops. The chops from the loin usually contain more fat while in the rib chop there is more bone.

The tenderloin proper is a small strip of comparatively lean meat lying under the bones of the loin, and usually weighs a fraction of a pound. It may be served as roast sauté, broiled, or stuffed and baked.

The "belly" is chiefly used for bacon, the best grade of bacon coming from the heart of the cut. The cheek makes a very fat bacon usually sold as bacon squares. Next to butter and cream, bacon fat is most easily digested and assimilated of all fats. Bacon may be added to either meats or vegetables and improves the flavor a great deal. It may be broiled, pan-broiled, or boiled. The best means of obtaining crisp, curled bacon, is to have the bacon cold and the fire hot. If bacon has been permitted to stand in a hot room, it does not crisp so nicely.

Fat, when separated from flesh and membrane, is tried out and called lard. "Leaflard" is the best, and is tried out from the leaf-shaped pieces of solid fat which lie inside the flank. Lower grades of lard are rendered from trimmings and various parts not suitable for making into sausage. The lards that appear on the market are generally wholesome and high in food value. They

do not contain certain substances, however, that are necessary to life, and cannot be used to the exclusion of butter and egg fats. The thick layer of fat over the ribs and loin is cured for salt pork, and, when of good quality, is of a delicate, pinkish, opal tint.

The lower end of the ribs are chopped off and are called the "spareribs." These are sometimes pickled, or they may be fresh and roasted in the same manner as the upper cut of the ribs, and boiled.

The shoulder, which is cut into picnic, regular or Boston and boneless butts, may be made into hams or cut into chops. When fresh, all of the shoulder cuts may be roasted or cooked as steaks. They may be corned, salted, smoked, or sold fresh as "pork steaks."

The clear plate is smoked and has a large amount of fat. The jowl is usually used for cheap bacon and generally cooked with baked beans. It may also be boiled and made into head cheese. The hocks may be stewed, pickled, or corned. The feet are boiled until tender, split and corned with vinegar made from white vine.

When selecting fresh pork see that it is of firm texture, and fine grain, and the lean a dull pink or rose color. Very young pigs, however, have flesh that is very nearly white. The fat should be as nearly white as possible, free from clots and spots, and of a firm, clear consistency.

As a general rule, meats that are roasted are put into a hot oven. A roast of pork, however, needs a slow oven (about 25 minutes to a pound) to roast through thoroughly, and pork must always be thoroughly cooked and well done.

Venison roast is prepared as roast lamb allowing less time that it may be cooked rare to retain all juices. Venison cutlets are prepared as other cutlets, rolled in bread crumbs and broiled five minutes in broiler or fried in a little hot fat in spider. The tougher parts may be stewed or braised.





New Model in a Tulle Breakfast Coat









**ETIQUETTE** is the conventional form of behavior required by good breeding and our first impression of a person is usually influenced by his manners. The basis of good manners is consideration of others and a little study will show that most of our social customs are an outgrowth of attempts to adjust our lives to those about us. Many things which at first seem meaningless and arbitrary, on closer investigation may prove their worth. For instance, when a gentleman and lady go out together, he precedes her, holds the door open for her to pass, walks on the side nearer the roadway and allows her to enter car or building before him. This custom goes back to the time when the man went first to see that all was safe, took the side of the lady which permitted him to protect her in case of attack, and watched until she was safe indoors again. It carries us back to the days of chivalry, yet a moment's thought will show that it is a very good custom to maintain today, since it puts the man in position to assist in case of accident.

Fashion does not always imply courtesy, since sometimes it excludes generosity and kindness. Frequently the quiet home woman who has no recognized social standing is more truly a lady than the social leader of the community. The family which maintains courtesy in its midst as an everyday occurrence is truly well bred. The art of being a good hostess is acquired by maintaining a certain standard in the home rather than by putting on "company manners" on occasion and by the simple entertainment of a few guests in the family circle from time to time rather than by a big affair in which a year's obligations are "paid off" to hordes of people.

**CHILDREN** who are accustomed to good manners as a matter of course will know how to conduct themselves when strangers are present. In the average home, table service and household routine cannot always be kept as carefully at all times as when guests are present but there should not be the startling difference that is displayed in many homes. Meals should always be served in neat, cleanly fashion so there need never be cause for embarrassment when an unexpected guest arrives. Children may sometimes come to table with garden stain on their clothes but no adequate excuse exists for permitting them to come with soiled face and hands or finger-nails in mourning. Even if the cloth must be a piece of white oilcloth because means do not permit anything else, let that be immaculate and let children be taught to handle their table implements properly, eat slowly, sit quietly at table until they have finished and not monopolize the conversation. Then the guest will be impressed by the courtesy of the household and have no criticism for the frankly displayed lack of equipment.

If children are to be well-bred, they must be treated with courtesy as well as with justice.

There is a tale of a western man

which illustrates this point. Called from the country home where he and his mother had been forced to live in extreme simplicity, he was given an important post in a large city because of expert knowledge. His position opened many exclusive homes to him and he received invitations to many social functions. At first he made many minor mistakes in dress and manner. Evening clothes, finger bowls and the light badinage of table talk were new to him, but inside a year his manner and dress were like those of the best with whom he associated. When an older woman once spoke to him of his rapidity in learning, he explained that though they had been too poor at home to possess

even the necessities of comfortable living, his mother had insisted that he be always considerate of others because that was the basis of good manners and that by watching and imitating those whose manners he admired, he could later pick up other social conventions. He had found this theory correct when he came to put it to a test for people had realized at once that he was the truest type of gentleman and forgiven minor blunders for a time.

**BUSINESS** men now apply the principles of courtesy to their work and find it has an actual value in dollars and cents, for the pleased customer is one who has been treated with courtesy in any transaction.

# ETIQUETTE

Edited by Edith Allard

## Salutations; Conversation; Introductions

A gentleman, be he never so young nor ever so old, raises his hat when he meets ladies of his acquaintance on the street, in elevators or the corridors of public places. An older man or invalid may merely touch the hat-brim in salute lest he take cold by raising the hat. A gentleman shows the same courtesy to the members of his own family as he shows to any others, and the common laxness in manner of young boys would be less if their fathers taught them courtesy by example as well as by preachment. The lad who is trying to live up to his father's standard will not go far wrong.

It is no longer customary in America for men and women to walk arm-in-arm but a gentleman may offer his arm at night or in going through a crowd or if the lady is tired. In all cases the lady takes the gentleman's arm and the fashion that many men have of putting their hand under the lady's arm and propelling her along, is not in the best of taste.

In America it is the place of the lady to recognize the gentleman first. Should she fail to do so without evident intent to avoid recognition, the gentleman should not feel slighted since she may not have seen him or failed for the moment to recognize him.

### Introductions

**THE** gentleman is always presented to the lady, with some such phrase as, "Mrs. G. permit me to present Mr. L." If two ladies are to be introduced to each other, present the younger to the older if there is marked difference in age. Some little phrase of explanation to help strangers know each other's interests is permissible, such as remarking that Mrs. T is an enthusiastic tennis player, or "You know you both have daughters in Vassar this year."

After the introduction the man must wait until after he has been the last speaker before he may leave and then should do so with a word

of explanation or apology.

A lady rises when presented to another lady unless the latter is much her junior; she bows, but remains seated when a gentleman is presented unless he is a person of great distinction or is much her senior. A man always rises upon addressing a lady who is standing. When men are introduced to each other they shake hands but ladies merely bow and smile, but if somebody makes a motion to shake hands, the courteous person meets it half way, for real etiquette makes kindness its first requisite.

### Conversation

**CONVERSATION** should be kept on an impersonal basis at all times of formal entertainment including strangers in any group. Monopolizing conversation, loud talking or indulging in topics which exclude some people present should never be indulged in.

The art of conversation includes knowledge of various subjects, ability to express ideas clearly and grammatically, quick grasp of the interests of your companions, and above all, ability to keep quiet and listen at times without keeping up a constant flow of trivialities. A little nonsense is a good thing but no conversation should be confined to trivialities any more than a whole dinner should consist of sweets. A good listener is quite as popular as a good talker and a well modulated voice is an asset well worth cultivating. The key-note of conversation is adaptability, which does not mean sinking one's own interests but rather bearing in mind the angle at which your ideas appeal to the attention of those with whom you are conversing.

Conversation is best taught in the home and the fashioning of home table talk along lines of current interest and away from gossip and scandal, is one of the best ways of learning the art of easy converse.

In speaking of her husband a lady mentions him as "my husband" or

by his first name, when talking with her social equals. To speak of him as "Mr.—" is to imply the social inferiority of the person addressed, although this is a fault so common that few of us escape it at times. A gentleman uses the same method in speaking of his wife or daughter, titles being omitted.

### Calling Etiquette

**THE** aim of all who try to maintain their social obligations is to pay at least one personal call each year upon all within their social circle. In France cards are sent to all acquaintances upon New Year's Day in lieu of the annual visit but America has no such custom. Invalids, very old people or persons of unquestioned social standing may return calls by driving from house to house and leaving cards without asking for the lady of the house. While theoretically calls must be returned and dinner calls paid promptly, so many men and women have to be forgiven breaches of etiquette because of the press of their home or business duties, that we have grown lax in this regard. Excuse should be tendered for neglect of these duties that there may be no danger of having friends feel slighted.

For the woman who can do so, a sensible plan is to set aside one afternoon each week for returning obligations or calling upon friends. "At Home" days may be noted on the visiting card, in the lower left hand corner, either "Thursdays" or "First and third Thursdays" being sufficient. Many women find it a time saving plan to use their alternate week for visiting, allowing but two days on which they receive. When a hostess has recognized days at home, only most intimate friends must presume to call other days without invitation to do so. When special days are announced, it is the height of discourtesy for the hostess to be away from home or unprepared to receive guests on the afternoons of these days. Should she be unavoidably absent some friend should take her place or the maid be instructed to make proper excuse and explanation to visitors.

Visiting hours are between three and six o'clock. Persons who are unable to call between these hours should explain to a prospective hostess, giving her opportunity to suggest other hours should she care to do so. In many communities neighborly calls are made in the evening when husband and wife can go together, but it is courteous to gain permission before making such a call, saying "Mrs. B— if it suits your convenience, my husband and I would like to call some evening, as that is the only time my husband is at leisure." It then remains for Mrs. B— to extend the invitation or give courteous explanation if the arrangement does not suit her. Many young business men and women have no time except evenings and Sundays for paying visits, but they should gain permission from prospective hostesses except where they are intimate enough to call informally.

After accepting hospitalities extended to a limited number such as formal dinners or luncheons, all







guests should call in recognition of the courtesy and such calls ought to be made within two weeks after the affair. Many persons are lax in this regard and a hostess usually makes allowances for the busy person who is an addition to any party but who could not accept invitations, did they involve punctilious calling afterwards. Although some may be excused from obeying the letter of the convention, they must pay occasional calls or offer some form of return hospitality, lest their hostess feel herself being used as a mere dinner convenience. Among people of moderate means the informal dinner is gaining in popularity.

A guest is entitled to courtesy, no matter what the personal likes or dislikes of a hostess may be. The person in her home is, for the time being, entitled to consideration. No guest should be ignored, and persons who are not friendly, meeting in the home of a mutual acquaintance, must bury their differences for the time out of deference to their common hostess. It is not necessary for anybody to feel bound to acquaintanceship on the basis of introduction in the home of a mutual friend. When but few are present, the hostess introduces them and endeavors to draw everybody into a general conversation.

The hostess rises to receive guests and to bid them farewell, gives her hand on parting and makes some polite remark on the pleasure the visit has given her. The guest makes a brief farewell and departs at once since the hostess must remain standing until he has left the room. All gentlemen in the room rise if a lady departs from a small group. A hostess who is old or infirm is excused from rising.

#### What "Not at Home" Means

MOST hostesses condone the use of the phrase "Not at home" because they mean that they are not at home to guests that day, but as many persons take the phrase literally and feel they have been deliberately deceived, it is usually better to instruct the person who answers the door to say that "Mrs. R— is ill (or detained upon a matter of urgent business or whatever may be the real reason) and begs to be excused today." The hostess who has to excuse herself thus takes opportunity to call upon those she failed to receive or extends some courtesy within a short time in order to erase any suspicion that she did not desire to receive.

The young woman who is guest in a home must have permission from her hostess before inviting anybody to call upon her, and she should always ask the hostess to be present when callers come, leaving it to the tact of the hostess to absent herself at times. Among people careful of social form, young women do not permit men visitors to remain long after ten o'clock unless there be some formal entertainment attended by a group of young people, properly chaperoned. A number of the universities have adopted this ruling for the student body under their supervision and while it may seem to work hardship in individual cases it is a safe rule to follow and young

men usually feel more interest in the type of woman who has not unlimited evening hours to devote to entertaining. Most young women who are not devoting their entire time to society have other duties and need ample time for rest, so they find an advantage in having a tacit understanding that callers are expected to leave at a reasonable hour.

Let the younger boys and girls not yet in society have good times together but let them meet in social groups and not two by two, for while the former is healthful, the latter is neither good form nor good character builder.

#### Calling Card Etiquette

AFTER the first formal call, the average person leaves cards only if infrequent formal calls are made and does not use cards when making a neighborly informal visit, if she finds her hostess at home. If a guest wishes it understood that she is calling on both mother and daughter, or on some house guest, she asks for them as she enters, or if one of them comes to the door, she may say during the course of her

call that she had hoped to have the pleasure of seeing Miss A—. This is better than directly asking for the absent person who may have some other engagement which makes her appearance inconvenient at the time.

A change of address after a long absence may be announced to friends by sending cards with the new address upon them. When leaving town for an extended period, P. p. c. cards sent to friends and acquaintances, have these letters written in the lower left hand corner. Capitalize only the first letter since if the French were written out. *Pour prendre congé* (to take leave) it would be so capitalized.

In case of bereavement acquaintances may leave their cards at the door without asking to see anyone of the family and cards and notes of condolence should be acknowledged by a note or mourning card at the recipient's convenience. Acquaintances may leave cards with either the words "to inquire" when there is illness or with "congratulations" upon the arrival of a child in the family.

## Notes and Invitations

TELEPHONE and verbal invitations are issued only for informal affairs and then only to intimate friends. Should occasion demand this type of invitation to secure the time of some very busy person to some more formal entertainment it is safer to follow the casual request by a note stating time and place for which the verbal invitation was extended in order to guard both hostess and guest from misunderstanding.

Attempts at originality in notes and invitations usually result in vagueness, wherefore adherence to usual forms is safer. The formal dinner invitation follows the wording here given:

*Mr. and Mrs. Jonathan Edwards  
request the pleasure of  
Mr. and Mrs. Alan Smith's  
company at dinner  
On Monday, the ninth of May,  
at half after eight o'clock.  
Kindly reply.  
Forty-seven Walton Street.*

A LESS formal invitation is in the form of a note sent to Mrs. Smith requesting the pleasure of the company of Mr. Smith and herself, giving the same information as to time, place and purpose of the invitation as in the more set form. Many notes bear the letters R. s. v. p. although it seems a pity that people have to be reminded to answer such an invitation. The English equivalent: An answer is requested, may be substituted for the initials of the French: *Répondez s'il vous plait*.

#### Weddings

CONSULT a good stationer for the latest form in which to issue the wedding invitation or announcement, unless little notes are written in place of the more formal engraved card. A widow uses the prefix Mrs. on her wedding cards but otherwise follows the usual form. The prefix Miss is omitted but Mr.

Announcements are sent only to those not invited to the wedding, but whom the contracting parties wish to keep among their acquaintances.

At Home cards are usually enclosed with the wedding invitation or announcement, giving the bride's reception days and future address. This card reads:

*At Home  
Mondays, after May eighteenth  
4347 Westchester Road  
Riverdale*

The wedding announcement may have the At Home announcement in the lower left hand corner, instead of enclosing a separate card and where the new home is to be in another city, this seems the preferred form.

A wedding reception invitation should follow the form:

*Mrs. George Glissington  
requests the honor of your presence  
at the wedding reception of her daughter  
Laura Lillian  
and  
Mr. Elmer Van Dyne  
on Saturday evening, the twenty-first of June  
one thousand nine hundred and twenty  
at half after eight o'clock  
Carston Club  
Evansville*

The following is a good, simple form for a wedding anniversary invitation:

*1899 1919  
Mr. and Mrs. Gresham West Allen  
at Home  
on Saturday Evening, the Eighth of October  
at Eight o'clock  
Musical*

#### Visiting Cards

STYLES in size and type change in visiting cards, but the engraved card in script, Old English or Roman type is always in good form, even if not quite in the latest mode. Gentlemen use the prefix Mr., and ladies either Mrs. or Miss. The married woman uses the name of her husband and her card reads *Mrs. Gerald Smith*; the divorced woman uses Mrs. with her maiden name and married surname unless she was given legal sanction to the resumption of her former surname:

*Mrs. Eleanor Van Ness Ruhl*

*Second Thursdays*

*1243 W. Elling Street*

Widows usually prefer their own Christian name, but some, for sentimental reasons, retain their husband's name upon their cards. The eldest unmarried daughter is Miss Jones, but the younger daughters use their full names with the prefix Miss. The address may be added in the lower right-hand corner on all cards and the At Home days may be added in the lower left corner. Men may use military, naval and judicial titles as well as Dr. (of medicine only), or Rev. in place of the Mr.

Calling etiquette permits a lady to call as representative of her family. She, therefore, leaves one of her cards and one of her husband's for each lady in the family upon whom she is calling, including house guests, and in addition thereto an extra card of her husband's (but never her own) for the

precedes the name of the man. The only titles considered admissible are those of army and navy officers above the rank of lieutenant, the word Reverend (in full) for a minister, or Doctor for a physician. The last-named title for a doctor of laws or philosophy is decidedly bad form, nor are any suffixes, such as M. D., Ph. D. etc considered correct.

*Mr. and Mrs. Conrad Nellington  
request the honor of your presence  
at the marriage of their daughter  
Lucille*

*to  
Dr. Paul E. Holway  
on Thursday, the nineteenth of February  
one thousand nine hundred and twenty  
at noon  
Church of the Redeemer  
Chicago*

If the parents of the contracting parties do not make the announcement the following form is allowable:

*The honor of your presence is requested  
at the marriage of  
Mrs. Jessie D. Robinson  
to  
Mr. Jonas D. Allerton  
on Thursday afternoon, October the thirtieth  
one thousand nine hundred and nineteen  
at four o'clock  
St. Alda's Church  
153 Girton Boulevard  
Cleveland*

If a wedding announcement is sent, it may be issued either in the name of the bride's parents or by the couple themselves:

*Mr. and Mrs. George Green  
announce the marriage of their daughter  
Alicia Worth  
to  
Mr. Donald Gordon  
on Wednesday, July the tenth  
Des Moines*

The latter would read:

*Mrs. Alice Tyler  
and  
Mr. Wallace Ayton  
announce their marriage  
on Monday, June the fourth  
New York City*







host. Cards are left on a table in the hall or in the room where the visit is paid.

When unable to accept invitations to weddings, receptions or teas, send cards to reach on the day of the function, but invitation for the church ceremony only, requires no acknowledgment. One card each from husband and wife suffices if the hostess alone invites; if the invitation is in the name of both host and hostess an extra card of the man invited is enclosed.

**L**ETTER paper in bright colors, with heavy monograms or decided perfumes is a sign of poor taste. The best paper is a dull finished, unlined white, cream, or delicate tint of blue, grey or lavender. One or two folds of the paper in an envelope to fit is

proper and odd shapes are not to be commended. The address or monogram may be embossed on the paper, and the address sometimes appears also on the flap of the envelope, but such decoration should be rather small and inconspicuous. A letter is written straight ahead, one page after the other as in a book, but a note is better written with the third page following the first and this followed by writing on the obverse of the first page across the page (at right angles to the writing on the opposite page). The fourth page is left blank that no writing may show through the envelope. Half sheets are not used, nor is block paper considered correct for formal correspondence. Put the place and date clearly in the upper right hand corner, except on short notes, where they fol-

low the signature and appear in the lower left hand corner of the page. In America the phrase "My dear" is considered more formal than "Dear," although in England the rule is reversed. A formal business letter begins:

Mr. George Morton Wales  
246 Northcote Ave.  
Westwood, N. J.  
My dear Mr. Wales:

Dear Sir may be substituted in the last line above. A block heading is also permissible, all lines beginning directly under each other instead of being indented as in the above example. In addressing a woman, either *My Dear Mrs. Wales* or *Dear Madam* may be used in a business communication.

*Yours sincerely*, or *Cordially* are ac-

cepted social forms in closing a letter, while *Yours truly* is the accepted and commonest business form. A woman signs her own name to a letter, but may put (*Miss*) in parenthesis before the name or, if married, write (*Mrs. James K. Garth*) below her signature of *Mary E. Garth* that the recipient may know how to address his reply.

Under no circumstances write long or gushing letters to mere acquaintances and never put on paper information you would not wish others to see if you can possibly avoid doing so, for accidents may happen and only that which is unrecorded is safe from falling into the wrong hands. Many a career has been injured by carelessly guarded letters which recorded matters better kept secret for a time.

## Luncheons, Teas, Suppers and Receptions

**A**FTERNOON tea is an English custom which we in America are rapidly adopting as our own. For persons of moderate circumstances it is one of the most satisfactory forms of entertaining a number of friends, since practically all preparation can be made some time before the guests arrive. Invite a couple of friends to preside at the tea-table and the daughters of other friends enjoy doing the serving. This leaves only the replenishing of service plates and tea-urns, dish-washing and kitchen service which one maid will be able to manage, since the menu must be very simple at a tea.

For a formal reception or tea, cards are sent naming the day and hour, and a form may be obtained in which guest's name and dates may be inserted in long hand.

Mrs. John Edgar Bell  
requests the pleasure of  
the company of.....  
on ..... at ..... o'clock

Or the more formal invitation may read:

Mrs. Henry Barth  
requests the pleasure of your company at a  
Tea Dance  
on Monday, December the twenty-third  
from four until seven o'clock  
Woman's Athletic Club  
Please reply  
145 North Parkway

No acknowledgment need be sent by those who attend, but if unable to be present a calling card should be sent to arrive on the day of the entertainment. When the tea is in honor of some special guest, the hostess writes on her card: "To meet Mrs. M.—" and in one corner: "Tea at four o'clock." Guests should stay at least ten minutes and not longer than half an hour. They leave their cards on a tray placed for the purpose in the hall. Afternoon calling costume is worn and hats are retained, but a room is provided where heavy wraps may be laid aside.

Guests must not monopolize the time of the hostess, but must pass on after a few words unless she is obviously at leisure. The coming of other guests is always a signal to move on. The hostess should be ready in ample time ready to receive the first arrivals. The living rooms should be free of extra furniture that there may be room for guests to move about freely. Ornaments and books should be removed from the tables to make room for tea-

cup, if service is not confined to the dining room. When, as at receptions, guests are served in the dining room, no special invitation is given to enter these rooms, but guests go at their own convenience and servants see that they are seated and promptly served. Sometimes the hostess has a couple of friends presiding at the tea and coffee urns at opposite ends of the table in order to insure some supervision of the servants, prompt attention to guests and have somebody in the room to say a pleasant word to strangers. Custom sanctions talking to those you meet at a reception or tea, even without introduction as the invitation to meet under the same roof serves as an introduction for the time being, though it should not later be presumed upon, nor should conversation be permitted to cover any but most general topics. Personalities are in extremely bad taste.

### Receptions

**A**T receptions the hostess and such friends as assist her, stand in line near the door and greet the entering guests, the hostess introducing each in turn to the person next in the receiving line if they are not already acquainted. After some pleasant greeting the guest is passed on to the next in line until at the end she is left free to seek out those among the other guests with whom she is acquainted. At a reception the guests take care of themselves, chatting with acquaintances and passing on to the dining rooms where chairs are placed about near the walls, the table being used for service only. A reception usually requires the services of paid waiters or waitresses who offer tea, chocolate, coffee, salads, sandwiches, ices, cakes and bonbons to the guests.

Although many ladies make provision for the care of comparative strangers at receptions by having several intimate friends ready to chat with any who seem to be unacquainted with other guests, yet the tea is a more intimate and friendly type of entertainment. The service is simpler, the hostess may preside at the table herself if she serves in the living room, and the guests sit about in comfortable little groups, served by the daughters of some of their own circles instead of by hired waitresses. The hostess who dislikes stiff, formal affairs can give a series of teas, dividing her friends so

that congenial groups meet on specified days. The hour should be early, permitting guests to reach home in ample time for dinner and also that the hostess may have her home in order before the other members of the family return for their evening meal. The tactful hostess can usually let her lingering guests feel that it is time to go by assuming a quietly distraite manner or by casual mention of an evening engagement.

A reception may be held afternoon or evening—the latter being more convenient when gentlemen are invited. The invitation may be a cordial little note or the stiffer form on correspondence card:

Mrs.....  
requests the pleasure of your company  
at a reception in honor of  
.....  
on Thursday, January third,  
from four until six o'clock  
532 West Tesrold Street

The refreshments may be rather elaborate, flowers should be used in decoration and while music is not essential it adds to the effect. This is played softly and not in the main room, so that those who care to rest and listen may do so, but no set program forces people to stop and listen.

The color scheme is the main decoration and is carried out by flowers. There is no need for any special new ideas at a reception, as people come and go. Confine refreshments to coffee, chocolate, punch (or ice cream) sandwiches and bonbons.

The hostess at a reception as well as her assistants wears afternoon costume. They may wear gloves, but this is not a necessity. Guests wear street costume and remove wraps in a room for the purpose, usually retaining gloves and hat.

### Luncheons and Suppers

**L**UNCHEON invitations should be issued about a week in advance of the date set. The hostess writes these by hand either as cordial little notes or, for large, formal affairs expressed in this manner:

Mrs. Thomas Ward Orzington  
requests the pleasure of your company  
at Luncheon  
on Wednesday, May the tenth  
at half-past one o'clock

If the address is not embossed on the paper, add it below the invitation. Should the entertainment be in honor of some guest, the form should read as above given, adding the words "to meet Miss—" after the word "luncheon" and dropping the entire notation of time to the next line, or the original form may be retained with the addition below of the line:

To meet Judge and Mrs. Wallace

Sometimes the hostess uses her calling card, writing on it:

Luncheon at half-past two o'clock,  
Tuesday, June fourth.

Such card is mailed in the small card envelope to fit and is used only on less formal occasions. In any case the guest invited must send prompt note of acceptance or declination.

The chief mistake made by the hostess who has one maid—or none—is in attempting over-elaboration of her entertainments. Guests usually prefer simple affairs where their hostess is at her ease and not visibly worried by her duties.

A table attractive with fresh, plain linen, polished silver, a few fresh flowers and not too many simple, but superlatively well-prepared dishes, is more pleasing to guests than a display which they feel is honestly beyond the means of their hostess. The custom of giving favors at luncheons was so overdone and abused that it has fallen into disuse and a small corsage bouquet or place-card has taken its place. It is courteous for guests to take these if the hostess has gone to the effort to prepare them. Leaving the card lie seems a lack of appreciation of an extended courtesy.

The hostess with one maid who has a number of luncheons to give to groups of persons who do not meet frequently, will do well to train her maid to make a few dishes really well and repeat practically the same menu for each group entertained, thus by repeated performance assuring a perfect luncheon.

Guests are shown to a room where they may lay aside their wraps and then assemble in the living room, where the hostess receives them and the maid, when all are arrived, announces that luncheon is served.

The rules governing the giving of dinners is very like that for luncheon, but for detailed rules on dinner etiquette, see page 75.







### Guest and Hostess

THE successful hostess, like the successful business man, achieves desired ends by bringing out the talents of others, keeping herself and her methods in the background and allowing only the results to be seen. She must show no effort or anxiety, allow both guests and herself plenty of liberty, yet be always at their service. The English method at a house party is one we might well introduce into our methods of entertaining, for there is an informal breakfast, after which everybody, hosts included, is free until dinner hour, after which some preconceived plan is carried out. There is a certain strain in being a guest as well as acting as hostess, and this method permits time for letters, quiet tramps, small informal visits to neighboring places or rest or household duties without unnecessary excuses. Most people find an entire day of set entertainment a strain. Invitations should be given for certain dates and no guest should ever overstay the limit set.

Children should be made to feel that the entire family is estimated by their behavior and that they are in part responsible for the guest's comfort, and the coming of a guest be regarded as a courtesy to the family and not the burden so many women make it appear.

Do not over-entertain a guest nor insist upon his going to entertainments he prefers avoiding. On the other hand, a guest will be considerate and accept such invitations as his host desires. If the hostess does much of her own work the guest should either help or keep out of the way if assistance is refused. Delaying meals, accepting or giving invitations without the knowledge and consent of one's hostess are impertinences that no well-bred person would commit.

Every guest disturbs the even tenor of the family visited, and his endeavor should be to make his presence at little a burden as possible and himself an entertaining addition to the family.

### Engagements

WHEN a young couple have become engaged, their first duty is to gain the consent of the parents of the bride-to-be. In Europe it would be necessary to obtain the consent of her parents before the young man might propose, but in America, where parents cannot prevent the marriage if both parties are of legal age, custom demands the asking of consent afterwards. If announcement cards are sent, the following is a good standard form:

*Mr. and Mrs. Samuel Holworthy  
announce the engagement of their daughter  
Theresa Dalton  
to  
Mr. Edwin S. Merton  
Chicago*

Announcement of an engagement should come from the family of the young woman, either verbally or by note to close friends and by note to their out-of-town friends. The notes may mention certain at-home days, at which the friends and relatives of the groom take opportunity to meet the bride and her family. The usual form is to congratulate the man and wish

## Engagements and Weddings

the woman happiness, but the French form of offering "felicitations" may be made to both. The engagement ring is not publicly worn until after announcement of the engagement.

### Showers

SHOWERS are a modern outgrowth of the habit of giving some little gift to the engaged girl by her most intimate friends. Now these affairs have taken the form of parties to which all guests bidden are expected to bring gifts for the bride. If a young woman is popular she may be entertained by a dozen different hostesses in this fashion and some of her friends will be bidden to every party. Since most young women have a limited income, these frequent showers entail an absolute hardship.

This may react upon the bride, for as one young girl said: "I meant to give Anna a really worth-while gift when she married, but although I went to but half the showers to which I was bidden, it meant so many small gifts and so much on my own dress for these affairs that I had to give her a less acceptable wedding gift than I had planned. I am sure that she would have been less tired if we had not fairly hounded her with invitations and her home was so full of trifles instead of the few lovely gifts we had planned, that I am sure Anna suffered more than we under the deluge of 'showers.' When I announce my engagement it will be with the addendum 'No showers.'"

A type of shower that is good fun and does not load the bride with gifts she must keep is the mock-shower, at which the gifts are all jokes. There is no social ban on the shower, but the hostess who gives one should let her guests feel that they are to give only inexpensive gifts. Those who are intimate enough to offer objects of value should do so directly to the bride.

### Weddings

REMEMBER that the wedding is a matter to be regulated according to the desires of the bride and for family. The groom provides his best man, the carriages for ushers and best man to church, a wedding ring, bride's bouquet and those of her bridesmaids, the certificate, gives gifts to the ushers (if there are any), and may provide their gloves and ties, and pays the clergyman's fee. All other matters are hers to care for, and she sends the invitations, provides the wedding feast, home and church decorations, music, and also may select the officiating clergyman. The gifts are hers and silver and linen given before the wedding should bear the bride's initials and not those of her new name. If she prefers the latter, send the silver unmarked to be returned for marking after the wedding. But if her maiden name is initialed on it, the property is her own and is exempt from seizure by the sheriff, and in case of separation is hers without question and also, she may will it to whomsoever she pleases.

Display of gifts is a question of taste, but if done, do not urge guests to inspect them.

The best man should be a person of executive ability, for on him devolve many duties, especially the trying one of smoothing out any last moment miscarriage of plans. He must see that the groom's luggage is ready and the groom properly dressed on time, the ring placed in the groom's vest pocket, express ordered, marriage license ready and railroad tickets at hand; and stand by the groom until he is safely in the carriage starting on the wedding trip. Or, if the young couple are to go directly to their home in a neighboring street, it devolves upon the best man to see them safely out the house without discovery by other guests.

The trousseau should be bought with reference to the new home and not the old one. A bride who is to live simply will do better to provide usable, easily laundered house clothes than a quantity of fluffy boudoir and evening robes. A large trousseau is not to be commended under any circumstances for styles change so rapidly that even underwear should not be bought in quantity. The bride who receives a larger sum than she needs for her trousseau can lay it aside as a special fund to use when she later desires articles the family purse cannot supply.

Although the list of guests invited to any wedding must be limited, if announcements are issued these should include everybody the young couple desires to keep on their calling list. The bride, groom and their immediate families should collaborate on this list lest some relative or family friend be slighted.

The number of guests attending the reception and ceremony may be most limited, but invitations should be issued three weeks in advance if possible and answers should invariably be sent by guests invited to the house. An invitation only to the church needs no answer unless requested. Those attending a wedding should call upon the bride's parents within a week thereafter, although few persons do this. The wedding cards give the "at home" days or these are sent out immediately after the young people are settled.

The bride must acknowledge every gift received by a little note. A few lines scrawled across a visiting card is not in the best of taste, since this gives the recipient a feeling that his gift was little appreciated. The traditional bridal dress is white, but many brides wear their going-away dress at the wedding ceremony. With the latter no veil should be worn, but a hat may be donned. At an evening wedding a decolette gown may be worn, but not at an afternoon affair, although the present fashion does not require the high collar of a few years ago. Many brides wear no gloves, but if they do the left one is removed when the ring is put on and the glove not resumed.

A widow wears pearl grey or some other light color, but neither white gown nor orange blossoms are in place.

A groom wears full evening dress after six o'clock, unless both he and his bride must wear traveling clothes,

but at a ceremony before that hour he may wear semi-dress—frock or cut-away coat, as the fashion of the moment dictates. Lately at some country weddings, the groom and best man have appeared in white flannels, and the effect has been more attractive than the usual somber garb. With the groom's formal garb, gloves and patent leather shoes are worn and the tie is of white lawn. With informal dress a plain tie and ordinary shoes may be worn, and gloves dispensed with.

The best man and ushers dress as nearly as possible like the groom.

The bride is privileged to decide upon the bridesmaid's gowns, but she should bear in mind what is becoming to her bridesmaids and also their ability to afford such gowns as she selects. When possible she should select styles usable by the wearers at later functions.

The clergyman's fee may vary from five dollars to one hundred dollars, according to the means of the groom. If a near relative performs the ceremony, a gift may be substituted for the fee.

All those invited to the wedding ceremonial may send presents to the bride, although invitation to the church alone does not make a gift obligatory, but the best man has the privilege of giving something personal to the groom, if he so prefers.

When a present is sent from a married couple their joint cards should be enclosed, and a belated gift demands a little note of explanation.

In decorating home and church, remember that one or two kinds of flowers in mass give a better effect and form a finer background for the wedding party than does a variegated series of groupings. A bride in an arid region who could not afford expensive hot-house flowers may use merely evergreen or branches of brush and get a satisfactory effect. Simplicity of effect is rather to be desired than that of a floral show.

### Bridal Processions

THE usual formation of the bridal procession is in charge of the ushers who have preceded the bridal party in order to seat the arriving guests. The groom and his best man enter by the vestry door where they wait for the signal to advance to the chancel. The ushers and bridesmaids gather in the vestibule, and as soon as the bride arrives, the door to the street is closed behind her, while the procession forms. When ready the doors are thrown wide open. This serves as signal to the organist to begin the wedding march and the audience rises. The clergyman takes his place, the bridegroom and his best man advance and stand facing the procession, the latter standing a little in the rear.

The ushers, two by two, lead the procession, followed by the bridesmaids in like order, about six feet between couples. Then comes the maid of honor alone, followed by flower girls if there be any. Then comes the bride on the right arm of her nearest male relative.

The procession divides at the top of the chancel steps half marching to the right, half to the left, the bridesmaids taking their place alternately between the ushers. At the head of the steps the bridegroom meets the bride who







## Funerals

takes his left arm and together they take their place before the clergyman, the bride's father (or nearest of kin) standing a little behind them to one side. After the ceremony the procession leaves in reverse order from that in which it entered, the bridal couple leading the bride on the right arm of her husband.

The best man takes the groom's hat from him at the altar and hands it back as the procession leaves; he also sees that the clergyman is paid and if a register is to be signed, he signs it.

In many small, informal home weddings, the young couple come in together, the father of the bride standing by the clergyman, ready to give her away at the proper moment.

### After the Ceremony

AT the wedding reception the bride and groom together with the bridesmaids stand grouped at the far end of the living room or drawing room to receive their guests. Each guest, upon arrival, is met by an usher who offers his arm and escorts the newcomer to the newly married couple, (asking the guest's name on the way, should he not already know it). This name he repeats distinctly in presenting the guest to the bride, who extends her hand in greeting and receives the good wishes of the guest. The bridegroom is then congratulated and the guest promptly makes room for the next comer.

Some persons find it hard to find the right words to use in greeting the bridal pair but the safest and best policy is to make simple, straightforward good wishes one's text. Good form dictates that the groom only is congratulated, the bride being wished happiness. A correct phrase for the former is: "Even though you already know how much you are to be congratulated, I want to add my good wishes (or felicitations) and tell you how heartily I congratulate you." To the bride, it is proper to say: "Let me offer my every good wish for your future happiness."

At the wedding breakfast or dinner, the guests may be seated at one long table or at a series of small tables. In the former arrangement the bride and groom are seated at the head of the table with members of the bridal party next them. If small tables are used, the bride, groom, and members of their bridal procession are seated together, the parents of bride and groom sometimes being at the same table, but more usually the older folk act as hosts at other tables where they entertain the more important or closely related persons who are in attendance.

Another excellent custom that has obtained at a number of wedding breakfasts where small tables were used, was having the bride and groom begin the meal at their own table with the procession members and then move from table to table for each succeeding course, changing with some couple with whom they had previously arranged. In that way no group of guests will feel slighted and then all have an opportunity for a few moments' chat.

AT funerals, preparations are usually under the supervision of the undertaker, but some intimate family friend frequently is informed of the family's wishes in carrying out arrangements.

He sees that newspaper announcements are made according to the family's desires, arranges with the sexton and plans the funeral procession if the services are at the church, asks the pall-bearers in the name of the family and tells them when and where to meet and sees to the disposal of flowers and that the undertaker provides gloves for pall bearers, sufficient number of carriages, and (for a house service) enough folding chairs.

White or lavender flowers or a wreath of leaves is frequently substituted for crepe on the door-bell, thus emphasizing the idea of resurrection rather than of death. The shades are drawn over front windows and, if there is no servant, some family friend may offer her services to tend the door and telephone, that the family may be spared all possible strain.

Some families object to the wearing of mourning on principle, but they should wear plain, dark colors or all white at the services. The reaction on small children of seeing their mother in black is bad and even when mourning is worn, many women wear colored clothing in the house for the children's sakes. The continental method of wearing a band of crepe around the left sleeve of the outdoor coat halfway between elbow and shoulder is growing in favor in this country.

Unless request is published, asking that flowers be omitted, friends usually express their sympathy through them rather than in notes, which are so hard to write. Any soft colored blossom is permissible and they are generally sent in loose masses rather than in set forms.

The casket may be covered with black, gray or violet cloth, and, in the case of very young person, white is frequently employed.

At a home funeral the family usually remains upstairs or back of a curtained doorway within hearing distance, but protected from the eyes of the curious. Fortunately, long addresses are no longer considered necessary. Nowadays the funeral services are read, a few selections from the Bible and hymns sung, after which the people who are not going to the burial disperse and carriages are in waiting for relatives and near friends. Frequently only the male relatives attend the interment. Sometimes the casket is taken to a receiving vault and the interment takes place later. In case of cremation this is the common proceeding, some friend attending to the final details.

At a church funeral friends are quietly seated before the arrival of the hearse and family. The casket is carried in advance, the relatives following arm in arm in order of relationship, occupying the front seats. Music is played as they advance, but very softly, as the clergyman usually advances from the chancel to meet the casket and then turns, preceding it

up the aisle, reading the service as he goes. A preferred method has the casket in place before friends arrive and the family enter from a side door or are seated before friends arrive in order to obviate the ordeal of marching through a curious throng. After the service the clergyman may announce that the interment will be held later and ask that friends will now disperse quietly.

It is a kindly act and perfectly permissible for the family to send all flowers to hospitals, old people's homes, etc., except those from a few close friends which are retained on the casket. The flowers are rearranged by attendants in the hospitals, so they do not suggest their first use.

In Protestant communities there are no fees required for officiating clergyman or sexton from people of moderate means and the organist is frequently one of their friends who cannot be paid. People often give the clergyman a certain sum to use in his parish work as he sees fit, but this is by no means necessary. If he has to come any distance a carriage or automobile should be provided for his use.

The following forms of acknowledgment may be sent on correspondence size cards:

*The family of the late  
Edward Franklin  
acknowledge with grateful  
appreciation your very kind  
expression of sympathy*

The mourning border may be used or omitted as desired.

*Dr. Donald Gordon  
Mrs. William Atwater  
Mrs. Charles Barnett  
gratefully acknowledge and deeply  
appreciate your  
kind expression of sympathy*

The widow may make acknowledgment for her entire family in the form:

*Mrs. Edward Fitch Wilbert  
and family  
gratefully acknowledge the sympathy  
and kindness you have shown them  
in their sorrow*

Sensitive people are growing to feel that the last ceremony for the dead is too sacred to be shared with any except those entitled by close ties of relationship or friendship. Therefore we see the beginnings of a form of death notice which merely states that the funeral will be private and gives no hour for the services. Personal messenger then is employed to notify those whom the family desires to have present or any special representatives of fraternal organizations, or business connections whom custom permits to have representatives present.

In attending a funeral, one should time himself carefully to arrive before services begin, yet not so far ahead as to run the risk of interfering with the final private farewell often taken by the family before the services. At a church or house funeral one should wait for the ushers or undertaker to direct him to a seat or, if unavoidably late, the nearest seat to the entrance should

be quietly taken so as to make as little disturbance as possible. Unless particularly requested to do so, one should not linger after the services to speak to any member of the family.

### Gift Giving and Receiving

GIVING gifts far beyond the reach of our purse is a bad practice for the person who does not value a gift for the thought underlying it rather than its money value is scarcely worthy our consideration. The sending out of a long list of invitations to a wedding for the sake of obtaining a great number of gifts has never been practiced by people who have much social aplomb and since the ruling is that those invited merely to the church ceremony may use their discretion about sending a gift, the few who indulged in invitations of that sort have had their object defeated.

Give a gift within your means but give one that you think the recipient will be pleased at receiving. Just sending something that looks expensive or that you happened to have on hand is fairly insulting to the person who must accept the present.

A young man is limited in the gifts he may make a young woman of his acquaintance to whom he is neither related nor engaged. The old rule was: Books, flowers, candy or fruits. These are gifts that may be made without offence and be received without causing undue comment or speculation on the part of the young woman's friends. An old friend of the family may broaden the choice by giving small, semi-ornamental, semi-useful articles of not too personal wear, such as a fancy bag, basket or rare bit of lace. If a young man is engaged to a young woman his choice of gifts is greater but even so, very expensive gifts are not wholly desirable until they reach the point where their purchases are for their future home and are really more a co-operative investment than a direct gift.

Christmas has become a bugbear to many persons because of the long lists of useless gifts they are supposed to exchange with their friends and acquaintances. The matter became such a nuisance that a society was formed for the avowed purpose of suppressing "useless giving." During the war a further break was made in the gift trading habit and many persons wrote little notes or sent cards to their friends saying that they had stopped all gift giving during the war. With the slate cleaned, many of us have made a fresh start and limited our gift giving to the few intimate friends whom we wish to remember and to those for whom our gifts mean the only bright spot in a lonely or invalid or poverty-stricken existence.

For those of us who have poor memory a good plan is to keep from year to year a list of the gifts given on previous holidays, lest we find ourselves repeating ourselves. One woman learned to her chagrin that she had given practically the same gift to one friend for three







successive years. Another good idea is to jot down some want of a friend when we happen to learn of it, and above all, keep the person's social and financial status in mind when making a selection. I remember one little seamstress who fairly wept over a gorgeous case of monogrammed stationery a patron had sent her. "I write almost no letters," she mourned, "and I could have had two lovely pair of gloves or more than a dozen real linen handkerchiefs with the money put into this well-nigh useless gift. And if she had only stopped to think, I am sure Mrs. X would have realized that it is hard for me to keep well clothed on the small income I can earn, yet I have to make a good appearance as a business asset."

When a baby is born, the intimate friends of the mother usually send some article for the new arrival. At the christening the sponsors usually give the child a gift, this taking the form of a bit of silver as a rule: Cup, bowl, spoon, pusher or set of knife, fork and spoon. The godparents give something durable rather than an article that can easily be worn out. Other guests at the christening may bring smaller gifts if they so desire, but this is not necessary. The mother makes acknowledgment on receipt of the gift.

#### Little Matters That Count

Many seemingly small matters help make us popular or unpopular; give us a reputation for social grace or a lack thereof. Yet few of these small social lapses would happen did we but think of making those with whom we are associated happy and comfortable rather than have our minds unduly occupied with ourselves and our own concerns.

One of the greatest of these lapses is discussion of our state of health. Few of us are of such abounding vitality that we never feel an ache or pain, but talking about our ailments will not better them. In fact, ignoring them as far as possible is one way of rising above them.

One of the most common lapses from good breeding is the asking of questions which are impertinently intimate and demand either an evasive answer or a twisting of the truth to keep the inconsiderate questioner from obtaining information that the one questioned does not care to divulge.

Many a person lacking in conversational ability is socially popular because he or she is a "good listener" and sympathetically interested in what others relate.

If we have nothing kind to say about a person, better omit criticism altogether unless the person is really a type dangerous or harmful enough to have given you the right to openly and definitely warn against him. But mere personal difference and dislike are no warrant for public criticism.

In shopping we get a very clear idea of a person's social training. Both clerk and shopper show their breeding, for the woman who is patronizing, rude or over-exacting in demanding service is probably not used to receiving service. On the other hand, the clerk who hardly

has time to stop conversing with her fellow clerk, who half notes what the patron desires and acts as if she doesn't expect to make a sale anyway, who watches the customer as if she were a prospective thief, is as objectionable in her way as is the young woman who calls her customer "dearie" or "honey" and who fairly forces a sale upon a hesitant buyer.

An invitation should be accepted or courteously declined as shortly after receipt as possible.

#### Clubs and Their Entertainments

VARIOUS associations have fixed rules of conducting meetings where certain courtesies are regulated by the rules of order. When the club entertains non-members or newly elected members, the entire membership should feel itself responsible for the entertainment of those invited, chat with strangers, see that they are served and that the social committee does not overlook some timid guest.

At dances, let those in charge ask some of the men connected with the families of members to help care for strangers and those who seem left out of the enjoyment of the affair, to dance with the younger women and chat with the older ones. Introductions are unnecessary in order to talk to your neighbor, since the fact that any person is present means that he was considered a proper person for any member to meet. A few moments' chat with a fellow guest at a club meeting need impose no obligation of future acquaintanceship and persons who do not care to know each other later may look in another direction or nod very slightly should they chance to encounter each other again. The tactful person can always avoid seeing another without offence or give the barest recognition which encourages no advances.

Do not turn a guest adrift in an assemblage without seeing her comfortably seated or introduced to others present. There should be a special committee to greet guests and another group to whom the reception committee may entrust the stranger, sure that her comfort and pleasure will receive the care due from a hostess.

#### Telephone Etiquette

THE phone is designed for making engagements or giving brief talks, but only the person who pays for a private line has a right to block traffic to suit his pleasure. We would all have our opinion of the man who stopped his automobile in the middle of the road for a couple of hours allowing nobody to pass while he sat and admired the view, yet we monopolize a telephone line in much the same manner.

Having your servant or secretary call a person to the telephone and then make the person called wait while you are summoned is the height of bad manners, though a common enough occurrence. Business houses and clubs have a very good form for answering or sending a call. The word Hello is omitted and the person who goes to the telephone announces at once: "This is Smith, Jones & Company; Mr. Willard Jones speaking." If he is calling another person he adds, "May I speak to Mr. Wil-

son?" This gives the person at the other end of the line all necessary information and is courteous. The woman making a social call should use practically this same form, giving her name first and then asking for the person with whom she desires to speak. The person who answers the telephone is then able to say to the called party: "Mrs. Blank wishes to speak to Mrs. Dash," and there is much explanation saved.

The proper form in calling on the telephone is to ask whether the answering party is Main 678 (or whatever the number may be) and then say: "This is—May I speak to—." Asking "Who is this?" before giving your own name is an impertinence. The called person may not choose to talk with the calling party and may refuse to give his name until he knows who has called and with whom he desires to speak.

#### Chaperonage

THEORETICALLY, a girl's mother takes care of her daughter and is within call if needed. Practically, this creates an impossible duty for the average mother, so the chaperone takes her place. The chaperone is not "a spy" as so many girls are inclined to regard her, but a protection and convenience. Frequently a group of unchaperoned young folks gets a little more gay than good taste allows and girls do things they do not quite approve, lest they seem spoil-sports to the other members of the party, or an embarrassing situation arises which they do not know how to handle. At such times the chaperone would be a real aid and comfort to the better bred young women in the party. At a dance the young man is sometimes glad to have a chaperone to whom an uncongenial partner may be relinquished, and frequently the young woman finds that the relief is mutual. Country rides and theatre parties may start with the intention of getting home early and be delayed by accident until late in the night. The young women are then grateful for the presence of a chaperone to stay with them over night in a strange hotel or to still any attempt of evil-minded persons to gossip.

American young women pride themselves upon being self-sufficient, but they are at a disadvantage if their escorts are not all they seem.

The tactful chaperone is an addition to the party without taking to herself the exclusive attention of any of its members. In fact, a young woman can frequently get a truer view of the real character of her escort by noting his attitude towards the chaperone than by his behavior to herself.

The chaperone is more in evidence in the east than in the western part of America, but when a chaperone is not included in a party, young people should go in groups and not two by two, and the young woman away from home, at work in a strange city, needs care since she is unprotected by the presence or social standing of her family as she is in the home town. St. Paul's injunction to abstain from all appearance of evil has an earthly significance as well as a spiritual one.

#### Tips on Travel

THEORETICALLY at least the unmarried woman does not travel without a chaperone, but as a matter

of fact a large proportion of American women who are out of their teens travel extensively unchaperoned.

The person traveling for the first time is often worried about tips, but even in America the European rule of a minimum of ten per cent on the total bill is about right. The boy who brings a pitcher of water or a message to your hotel room may be given ten cents, but ten cents is practically the minimum tip for any service, and a lunch at an inexpensive restaurant means a ten cent tip per person (or a quarter for three persons) even if ten per cent of the bill would be less than that amount. Better omit tips or give a lump sum occasionally than tip too little.

When a man carries a trunk upstairs, the tip in a large city is ten cents for the first flight and five cents for each succeeding flight, which may be increased if the trunk is very heavy or the man is especially careful not to injure walls or stairways.

On Pullman trains the porter on your car gets a quarter for each day of travel. He is supposed to get you pillows if you wish them during the day, on some roads he supplies paper bags for covering hats, and he brushes your clothing just before reaching your destination. Men's shoes are cleaned by him, but there has been so much objection to having their boots blacked by many women that their shoes are cleaned only on request. If you require much extra service, such as a woman with small children, or an invalid would need, he expects extra pay at the end of the trip, if it is not given en route. The dining car waiter gets a slightly higher tip than an ordinary restaurant waiter, if any difference is made.

In a hotel a woman tips her waiter and chambermaid. If much extra service is required or arrangement made for entertaining friends, the head waiter should receive a generous tip for reserving tables, etc. Men frequently tip the head waiter for extra services, but these are usually men used to social entertaining and not the average traveler.

The guest should leave money to pay the expressman if in a private house and not able to be present when the luggage comes. Many hostesses in America object to the European method of tipping servants by guests in the home, so it is better to get your hostess' permission before giving the maids money. She may permit gifts if money is prohibited, but the average servant naturally prefers money to spend according to his or her own taste. The length of time in a home, the circumstances of both host and guest are factors determining the type and amount of tips in private homes.

On arriving in a strange city where cab service is necessary, go to the cab stand and take a vehicle that seems to belong to some regular line. The police or station agent will direct travelers, and women in particular cannot be too careful in their selection of vehicles.

On Pullman trains there is ample provision for men to dress in the wash rooms, but women usually find but cramped quarters, so that they do better if they can dress partially at least, in their berths. A plain dark wrapper or kimona is allowable for the walk from berth to dressing room, and the experienced traveler carries only essentials in her handbag.





# Looking Our Best



Silhouette of 1890

**W**E all want to look our best, and really there's no necessity for any woman to be unattractive. But like everything else in life, time and a careful study of our needs must precede the attainment of results. First of all, we do not grow unattractive because of age, but because of wrong living habits, food habits and neglect of the simplest principles of hygiene. Many a woman is more attractive at forty than she was at twenty, merely because she has learned how to live properly and take ordinary care of her health and appearance.

Too many women pay no attention to their general health, contenting themselves with a coat of powder or rouge over their sallow complexions or "tinting" their drab-colored hair. They buy extravagant gowns but do not build up a figure to carry off such clothing with distinction. If they paid more attention to the building of their general physical condition, powder would be a little added touch, but not a necessity, the hair would regain its natural gloss and the plainest costumes would look well. While we may not all be able to rebuild ourselves to the point desired, we can approximate it, and do so with an expenditure of only a little time and effort, once we have quit waiting "until there is time" and learn to "do it now."

## Cleanliness

**FIRST** of all comes cleanliness. No, that does not mean merely the usual daily washing and clean linen a couple of times a week. A daily hot bath is considered weakening. In fact, Dr. A. M. Hughes, a New York specialist, declares that daily hot, soapy baths are injurious and certain to make the skin flabby and wrinkled if indulged in more than twice a week. But the daily plunge or shower of cold or tepid water should not be abandoned. Even in cold weather the pores keep up a certain amount of exudation and dust gathers on the surface of the skin, and in order to keep the pores from clogging this (often invisible) material must be removed. Clogged pores mean pimples and blackheads if allowed to remain uncleansed too long.

Warm water and soap are necessary for the removal of dust from face, hands and throat each day, but warm water should be followed by a spray or dabbing with cold water in order to close the pores. And use a Turkish towel to rub the body to a glow after a bath or shower and have a soft towel for the face.

In hot weather especially we need frequent changes of underwear and airing of garments that do not go in the laundry: shoes, woolen suits, cloaks, etc. Hair needs daily brushing

and washing every two or three weeks. Hands should have careful manicuring and the greatest care be taken of the feet, especially if they tire easily or perspire over-much.

Not only on our clothes and for external washing do we need water and fresh air. Many persons suffer from lack of enough fresh air and water taken internally each day. At least six glasses of water or other liquid should be drunk daily and eight is a still better amount to drink. This includes tea, coffee, soup and the juice of fruits and vegetables.

Open windows day and night mean more fresh air and therefore more oxygen in the blood, and since oxygen is necessary for the purification of the blood after it has gathered to itself many of the wastes of the body, the more fresh air we get, the better. Luckily the old idea that night air is injurious is believed by few persons any more, for what sort of air except "night air" are we to breathe at night? In fact, the night air in a city is usually the purest during the twenty-four hours, for factories and shops have ceased throwing the smoke from their chimneys into the air and mankind profits thereby. Of course fresh air does not mean draughts. Put up a screen of some sort between yourself and the window at night if the air would otherwise blow directly on you, and on bitterly cold nights put the window down part way, but let a little fresh air in, and dress in another room where the air is warmer in the morning, if possible.

## Diet

**FRESH** air and fresh water are two elements in laying a basis for the healthy condition necessary to the up-building of good looks. Diet is another big factor. We must eschew rich, heavy foods, especially if we are inclined to be too stout or the skin is oily or sallow. Plenty of fresh fruits and fresh vegetables, enough liquid and dairy products, milk and eggs, and less meat and less candy than the average American eats, all belong in a well regulated diet. And be sure all food is eaten slowly and well masticated, for mastication gives the saliva opportunity for mixing with the food in the mouth and starts the digestive process. Not only must we take care to eat properly but also we must keep the bowels well regulated, so that the nourishing part of the food eaten is digested and the wastes eliminated regularly. Most of us do not eat enough coarse food or "roughage," which is a big factor in regulating, but a little bran eaten each morning with the breakfast food will help.

In choosing diet, no set rules can be laid down. Certain foods, considered excellent for most people, may be actual poison to others. This is more universally true with the strawberry than with most foods, for a number of persons have found that this berry causes serious digestive disturbances and others have a rash break out on the skin as result of eating strawberries. Some persons cannot eat fish; boiled eggs disagree with others; and the number of these unusual poisonings might be listed by the dozen. So while general rules can be formulated, each person must make certain slight individual modifications.

Similarly, some get good reaction from an icy plunge bath each morning, others shiver for hours afterwards and get their best results from a tepid shower, and still others find their stimulation in a salt-water tub, while the amount and roughness of the rub-down afterwards depends largely on the thickness or delicacy of the individual's skin.

## Resting

**SLEEP** is another factor in inducing good looks, and while some persons can get along with less than others,

Dr. John V. Shoemaker, in his "Health and Beauty," declared that most persons need eight hours of sleep each night, and some nervous persons require more. Many housekeepers, whose working hours extend long after the other members of the family are through with their day's tasks should take a few minutes during the day to relax, and either lie quietly and nap or read some light article for a little while, until the nerves are quieted and muscles relaxed. Even if you "haven't time," just *take it*, and the surprising fact will gradually be borne in on you that you have accomplished as much by the day's end and done it more easily than if there had not been a little time of resting in between. The average business man "lets down" at lunch time, and women must learn to take their rest as a break in the day's work, for the best possible inducer of wrinkles and heavy eyes,—yes, and heavy heads and steps—is lack of rest.

## Exercise

**A**NOTHER factor in good looks is exercise. The woman who is in her house all day or working in office or factory needs outdoor exercise in order to relax. In a recent article Walter Camp, the veteran athletic trainer at Yale, gave a list of daily exercises calculated to restore circulation and get business men "fit" after office work. He says that even though tired, a few minutes of proper exercise will rest us by setting the blood in circulation and relaxing muscles strained from being held in one position. Naturally, the woman who is on her feet all day will want exercises using torso, arm and neck muscles more than leg muscles, while the woman who follows a sedentary occupation and uses her arms all day, will give most of her exercise period to leg, torso and neck muscles.

Since most of us want either to reduce or build up our flesh, we have treated the matter of exercise in connection with growing stouter or thinner (as we may desire), but all of us need a certain amount of "setting-up exercise" each day, and the best time to take it is in the morning, right before the shower or sponge bath and the rub-down. This will set the blood flowing and get the skin in a glow and we will start off to the day's tasks feeling fit and ready for any work. A few minutes at night before retiring, also will draw the blood from the head and give us a better chance at a good night's sleep. But do not exercise directly after eating, for then the blood is needed in the digestive region and should not be diverted through the body. Sometimes a brain worker asks why we suggest drawing the blood from the head when it is needed to feed the brain, but since the blood must pass through the body in order to get the cleansing effect of the air in the lungs, keeping it in the brain hinders circulation and the necessary cleansing. Also we must have it help digest our food and carry off wastes. Regular circulation is the best possible asset for the brain-worker.

## Posture

**STILL** another matter other than cosmetics and lotions having to do with our good looks is the way we carry our bodies. If the head is held erect, the spine straight (not slouched over in a bow every time we are seated), and if we walk straight on the balls of our feet with sufficient knee action to lift the feet cleanly off the ground at each step, we are doing much to improve our general appearance. Many Americans are taught to "toe out" to an exaggerated degree, a very bad habit indeed, for when the toes turn outward too far we no longer carry the weight squarely on the ball of the foot, nor can we flex the knee easily with each step. As result, our walk becomes stiff and labored. Just



Silhouette 1920-21

try turning your toes far out and see if your knees will bend!

Lastly, before we turn to a discussion of various individual beauty ailments, let us consider another factor in the general cause of beauty culture.

Each person is of a distinctive type and in the chapter on dressmaking we have gone into a detailed discussion of the colors and styles suitable for different types of persons. But aside from style, clothing has a very real bearing on health and beauty. Says Dr. Shoemaker: "It is of great importance that clothing, especially that which is worn next to the body, should be of such a character as to give free action to the skin. It should not interfere with the secreting function of the skin and with the accessory breathing that goes on through that tissue. . . . Those persons whose blood is thin, who have recently suffered from illness, or who are sedentary in their habits, are very sensitive to atmospheric changes, and need to avoid exposure to them. With them, the processes of life are languid, as they are also among the aged; heat is less abundantly generated, and this fact should be recognized in choosing their clothing."

## Heat and Cold

**I**N hot weather we need light-weight clothing through which the heat of the body may pass and not exhaust our bodies by keeping them at a higher temperature than necessary; in the same way, in winter, we should be warmly clothed for comfort and not exhaust our energies trying to keep warm when insufficiently clothed. In America, with our steam-heated houses and public buildings, we can afford to wear lighter clothing indoors than do the Europeans, but must wear heavy outdoor wraps to make up for this difference.

But if we have chosen to live carefully, with proper rest, cleanliness and exercise, we still have our own peculiar lack in measuring up to our beauty desires and so the following pages have been written, dealing with specific troubles and their amelioration. In buying cosmetics, be sure to get good, accepted brands, in which pure materials are used, for inferior drugs may work mischief, and there are enough recognized standard products on the market and enough new products that give their component ingredients, for a woman to choose safe cosmetics.

Personal peculiarities must be taken into consideration in using soaps and cosmetics. Many of these are especially designed for dry or for oily skin, and others, supposed to be universally useful, will not prove satisfactory in isolated cases.





ONLY two classes of women seem to exist today—those who long for a slender figure or those who desire a gain in weight. Then, too, there are the women who, having a figure that suits them, are in constant dread of gaining or losing, so that, after all, they really classify with the two first mentioned groups.

The over-thin person is really facing as serious a problem as is the woman who tips the scales far beyond the point where she wants them to stop. Well-developed muscles hold the body erect and render its movements easy, and a woman whose muscles are properly strong and developed needs a certain amount of adipose tissue to round out over the muscles and give the soft curves constituting one of the chief attractions of the female figure. But too much fat is a burden and keeping at approximately the weight given in the tables for women of certain age and height is not merely a matter of maintaining appearance but also conduce to comfort and health as well.

Habits of exercise, diet, and bathing may be so regulated as to reduce the amount of fatty tissue in the body, or, on the other hand, increase weight. Some of the very exercises that take off fat for one person can be utilized to strengthen muscles and add to the weight of her thin sister.

Activity of mind and body, limited food and sleep and constant anxiety prevent the accumulation of fat, and also help remove the accumulations, once they have been gathered. Massage removes fat to a certain extent and strengthens the muscular system.

### A Reducing Diet

SUGARY and starchy foods should be avoided, fat meats, cream, butter, oils, nuts, chocolates, white bread, pastry and cakes, rice, macaroni, and starchy vegetables being taboo. The diet should include green vegetables (but not peas, which are starchy), lean meats, eggs, lean fish, acid fruits and plenty of water, but drink it between meals rather than while eating. Tea and coffee are taken without cream or sugar and rye bread or dry toast take the place of wheat bread, while breakfast cereal is omitted altogether.

A diet, giving plenty of nourishment, even if at first it fails to quite satisfy hunger, would include a choice taken from the following food list, always stopping when you feel you'd like to eat just a little more, as stout people overeat usually.

#### Breakfast

Grape fruit, orange, peaches, apples or pears or berries. An egg, either poached or soft-boiled, served on dry toast. A cup of tea or coffee without sugar or cream (no milk, either), and another slice of toast with a very thin spreading of butter, if you just must have butter to get it down.

#### Luncheon

A cup of clear bouillon, with dry toast, rye bread or corn muffin. One small pat of butter, one cup of coffee or tea, lettuce with Roquefort cheese dressing (cheese crumbled in a little vinegar, no oil). Instead of lettuce, vary with cottage cheese on bread. For dessert take a baked apple, orange, grape fruit or stewed prunes.

#### Dinner

Clear soup. Lean meat or fish (no pork or salmon, as these are too fat). Any vegetables cooked in water but not creamed (but no corn, potatoes, peas, lima or navy beans). Potatoes to be eaten only when baked. Salads of fruits or vegetables, but use a little lemon juice for dressing and no oil. Boiled

dressing is better than French dressing, but neither should be used. Use fruit desserts of any sort except figs, dates or bananas, which are fattening.

Serve rye bread or toast. If sweetening is used on fruits or in beverages, use saccharine instead of sugar; and a very little serves the purpose, as it is three hundred times sweeter than sugar.

### Sleep and Exercise

A WOMAN in good health should reduce her sleeping time to seven hours and when she stops work, go for a walk or sit in the open, but do not take naps. Sleep with windows open, drink freely of water between meals, and drink the juice of half a lemon in hot water (no sugar in this) before breakfast each morning, and keep a free functioning of the eliminative organs. Exercise around the house at least an hour each day with windows open if you are a housekeeper; put in time at a gymnasium or exercising at home if an office or factory or shop worker. Walk at least part way to and from work, and always walk briskly. Loitering along the way does not help reduce weight. Mineral baths and cold showers, followed by a brisk, rough rub-down, help reduce.

The use of rubber garments is a quick, convenient method of taking off flesh from one part of the body without affecting the others, and this method is quick and harmless, but unless followed up by reducing exercises to strengthen the muscles of the part reduced, no permanent result can be hoped for.

### Reducing Exercises

THE first requisite in exercising is to put on loose clothing and shoes with low heels or no heels, so that muscles can have full play and the body stand straight, with the weight on the ball of the foot. Next, open the windows and see that the room contains plenty of fresh, cool air to breathe while exercising. Stand with feet straight and about six to eight inches apart, spine straight, head up and facing directly forward, chest out, abdomen in, and arms hanging loosely at the sides. This is the position for the beginning of all exercises (Fig. 1). Always breathe in slowly as the arms rise and exhale as they fall. Stand straight but keep limber, and especially do not let your knees grow stiff.

### Bust Reduction

EXERCISING with chest weights for the swinging of Indian clubs helps in reducing the bust and the wearing of a rubber garment made like a brassiere will cause profuse perspiration and thus gradually break down the fat cells, decreasing the amount of fat over the chest. Turkish baths are good for general weight reduction because of the profuse perspiration they induce.

Good massage with spirits of camphor may also aid, but be very careful in any form of bust reduction not to be too strenuous, for the delicate glands may be permanently and seriously injured by careless or rough treatment or overstraining.

Exercises for bust reduction can be taken that will produce their effect

## Reducing the Waist Line

slowly, and in connection with a careful diet, the reduction should be a sure one.

Stand as shown in Figure 1, head up, chest out and abdomen in, and feet straight and set comfortably several inches apart, and start all exercises from this position.

From Position 1, swing arms forward and up (Fig. 2) and out to side stretch (Fig. 3). Take a deep inhalation while going through this motion, then hold breath and keep arms at stretch while counting three. Drop arms slowly, exhaling as you do so.

From first position raise arms to side stretch (Fig. 3) and then on upwards over the head until hands touch, inhaling at the same time. Lower hands slowly, exhaling.

Lift arms slowly to stretch (Fig. 3) on upwards over the head and then bend slowly to the right side (Fig. 4) as far as possible without lowering the arms. Straighten, keeping hands over the head and bend to the left, straighten and lower arms.

Next bring arms to stretch, hold them at that height and slowly turn the body from the waist as a pivot, as far to the right as you can, turn to front face and around to the left in the same manner. Next, assume Position 3 and bend sideways at the waist, first to the right and then to the left, keeping the arms straight outward, letting the head bend naturally with the body (Fig. 5). This exercise and the one preceding it will help remove fat from back and sides as well as from the bust.

### Reducing the Hips

THE exercises described for Figures 4 and 5 help reduce overdeveloped hips. Another excellent exercise is illustrated in Figures 6 and 7. In the first of these stand with arms outstretched (Fig. 3), but feet rather farther apart. Raise right arm, bend left knee and lower left arm until the fingers touch the floor between feet, as in Fig. 6. You cannot bend that far at first but it will come from practice. Return to position (Fig. 3) and repeat in reverse for other side.

Stand with hands at sides, then raise right arm slowly, letting left hang at side. Then let left slowly move downwards towards the knee, the right curving over the head until fingers touch left side of neck (Fig. 7). Slowly return to position (Fig. 1). Repeat in opposite direction.

Slowly raise arms over the head, then bend from the hips until fingertips touch the floor (Fig. 8, page 103); then rise slowly to erect position with arms still over head and then lower arms. Inhale while bending and exhale during the straightening and move slowly. Be careful the knees are not bent during this exercise.

### Waist Reduction

THE exercises for the hips are also good for making the waist supple, but an added exercise is to stand erect, hands on hips, bend forward as far as you can, straighten; bend to the right, straighten, to the left and straighten. Next, hands on hips, bend forward, and swing the body to the right, then on around in a rotary mo-

tion with the waist as a pivot. Repeat in the opposite direction.

### Reducing the Abdomen

ROLLING over and over, with arms folded to protect the breast, and the body held fairly rigid is a good reduction exercise for hips and abdomen. The exercise illustrated in Fig. 8 (page 103) is also good.

Next, lie flat on the floor, hands on hips and the feet braced under some bit of heavy furniture. Slowly raise the body to a sitting position without using the elbows to help raise the body. Then gradually sink back to the original position and relax. Repeat five times, always relaxing and resting in between.

An exercise useful for reducing hips, abdomen and legs is to stand erect, hold lightly to the back of a chair or other firm bit of furniture, and go through a rapid running exercise while staying in the same spot. Let the motion be free from the hips and lift the legs high, the knee loose. Keep this up for at least a full minute, rest, repeat.

### Reducing the Legs

HOLDING the knee stiff, raise the legs as high as you can without bending the body backwards, hold for a quarter minute, lower slowly. Repeat with other leg. This exercise can be repeated more than the usual five times when you are in practice, twenty times for each leg being a good exercise.

The exercises described for Fig. 8 (both illustrations) are good, and another is to bend right knee and hip, bringing right knee nearly up to chest without bending the body (Fig. 9). Lower and repeat with left knee.

Next, clasp hands at back of neck and rise on toes, bend knees (Figs. 10 and 11) and rise, keeping body upright. Do not spread knees or touch heels. If this exercise is too difficult, do it at first with hands on the back of a chair in front of you. (Fig. 12.)

Standing on tiptoes and walking about the room on the toes will help reduce fat ankles. Rising and falling from flat of foot to toes is also good. Do these exercises barefoot.

### Reducing a Fat Back and Neck

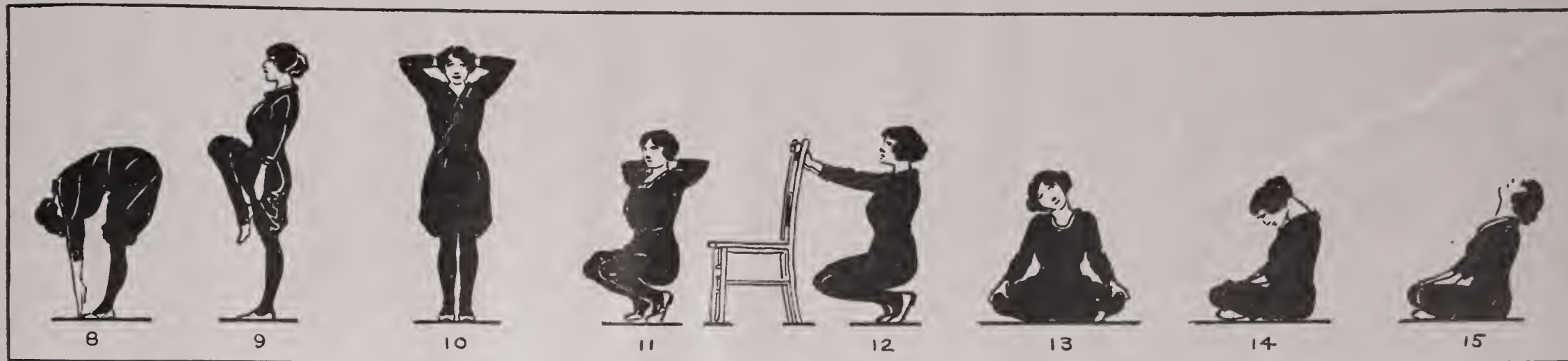
SWINGING clubs and lifting weights are good for reducing flesh accumulations on the back. Exercises described and illustrated by Figs. 7 and 8 (on page 103) also will help.

For what is sometimes called "forty fat," a little cushion of fat that accumulates at the base of the neck in back, holding the head erect helps somewhat. Sit or stand at ease, head erect, then drop head forward on the chest, then rotate on the neck, bending as far as possible to the right, then back and then over to the left until the head has gone about in a circle. Then raise to erect position, rest, repeat in opposite direction, circling to the left (Figs. 13, 14, 15). Double chin is reduced also by this exercise and massaging the under chin will also help break down the extra fatty tissue.

A good cool shower or sponging should follow these exercises, and then a thorough rubbing-down with a Turkish towel. Do not rest or eat after exercising if you are trying to reduce, but go on about the day's work.

Massage will help to get rid of a double chin if persisted in.





or more. Then after anointing the parts with a massage cream, pick up little particles of the flesh and roll them between thumb and first finger. This is to break down the fat cells and should be done all over the too-fat chin twice a day. After this has been done use an astringent lotion such as witch-hazel, a few drops of benzoin in the water, or a weak solution of alum water.

### Putting On Weight

**T**HE rules for putting on weight are almost the opposite of those for reducing. Plenty of sleep at night and a nap during the day, plenty of good, fattening food and freedom from worry, these are the rules for gaining weight.

If you can eat raw eggs and drink unskimmed milk, half a dozen of the eggs, each beaten into a glass of milk, may be taken during the day and between regular meals. Put plenty of butter on your white bread and potatoes, eat fats with your meat. Beans, spinach, beets, asparagus and onions are builders of both fat and strength and corn is a fattener. Use plenty of cream and sugar on breakfast foods and dressing on your salads. Custards, sago, whipped cream desserts and tapioca are good for dessert and use plenty of figs and dates and bananas in your selection of fruits. Olive oil is especially beneficial and if it is found to be distasteful, use it in lemon or orange juice or mix plentifully in your French dressings for salad, and use lemon rather than vinegar in all dressings.

Many of the exercises suggested for reducing will also help build tissues, for while the fat person is working off fat cells, the thin one is building up her muscles, and filling out in that way. Just as the fat person must not rest after exercising, the thin person takes a quick sponge and rub-down and then should rest for at least half an hour before dressing or exerting herself in any manner.

Above all, she must not worry, but let life proceed calmly, content to omit some of her daily routine. Relax whenever possible. If waiting for some appointment, and there are a few minutes between engagements, relax. Live out on the porch as much as possible and sit at your work, using a chair in the kitchen when drying dishes or peeling fruits and vegetables. Have a comfortable chair handy, and if the oven must be watched and the meat basted, rest between the times you must move and omit all non-essential work.

Be leisurely and do not act as if your hurry would save the world. Let other people do the worrying and hurrying for a time, for most thin persons are worriers and hurriers. Even for a short distance, take a car if possible.

Massage at night with cold creams and let some of the cream remain on over night. Do not take icy cold baths.

They must prepare fats and sweets in ways that will make them palatable and give up the eating of sour pickles, acid salad dressings, and build for the addition of weight. They like to move quickly, but must learn to retard their motions. They enjoy exercise but must curb that desire to just a few minutes of active athletics each day. Their slogan must be, as one thin woman inelegantly explained, "slow down, sleep and stuff."

## Care of the Feet

**F**EW women realize the importance of giving proper care to their feet. Not only must they be well shod, but due care needs also be given the skin and nails in order to maintain 'foot health.' Tired feet and aching muscles are not conducive to a tranquil expression or that look of abounding health so attractive in a woman.



A—Normal position of the foot; B—comfortable low heel; C—weight thrown on toes by very high heel.

### Broken Arches

A sensible foot-form shoe with a medium heel for the workday world leaves the foot rested enough to permit the wearing of fancy, dainty footwear for dress occasions. But wearing shoes not shaped for the foot is the chief cause for broken arches, a malady bringing backaches, headaches, trouble with the vision, besides pain to the feet.

Arch supports may be worn inside the shoes, but if cognizance is taken at once, the weakened muscles may

be rebuilt and the broken arch restored. Massage the feet at night. Exercise the muscles by rising on the toes and walking round the room that way. Next try rising on the toes several times, falling back on the heels between each lifting of the foot. A woman who had much trouble with fallen arches cured herself entirely by following these exercises given her by her physician. He gave her a dozen marbles, quite small ones, and several each of graduated larger sizes. Each night she sat in a low straight chair, placed the smallest marbles on the floor before her and tried to pick them up by grasping them under her toes. At first she could not hold even one of the marbles but gradually the muscles began to function and soon



Print of normal foot. Print of flat foot.

the smallest size could be lifted, laid on the floor and lifted again for a dozen succeeding times. Then she began on the next larger size of marbles and so on until her toes could lift quite big ones with no apparent effort. For two years she exercised every night for ten or fifteen minutes and at the end of that period she was able to be on her feet practically all day without her arches giving way in the slightest degree.

### Tired Feet

**C**LEANLINESS is a prime requisite in foot health and the feet should be bathed each night. Alcohol rubs, coal-oil or salt water rubs are restful to tired feet if the skin is dry, sweet oil makes an excellent lubricant

for the massage. Keep two pairs of shoes in use if possible, wearing them on alternate days both because this relieves the feet of constant pressure on the same spots and gives the shoes a chance to air thoroughly.

### Callouses

**C**ALLOUSES are a result of pressure on certain areas of the skin, the usual places on the feet for them being just above the ball of the foot and along the sides of the small toes. The exercises for broken arches will help restore the toes to normal. A more temporary but much quicker relief may be obtained by soaking the feet in warm water and salt, then rubbing or scraping the hard spots with a pumice stone or heavy emery file. Apply a light coating of tincture of iodine to allay any inflammation. Ordinary surgeon's plaster should be put over the spots as a protector if the parts are very sensitive.

### Corns

**A** CORN is an extreme form of callous, having a core or hard center that presses into the soft flesh beneath and brings on extreme pain. The cause is usually ill-fitting shoes, so the first step in relief is to wear shoes that fit properly and do not unduly compress the feet. Soak the feet in warm water and then pare the scarfskin away with a corn-knife such as is used by chiropodists. Be careful to have your knife sterilized by putting it in a flame for a moment or into grain alcohol and be careful not to cut deep enough to cause bleeding, lest blood poisoning result.

Use a corn pad or a piece of cotton to protect the spot until the corn ceases to return. A number of preparations are on the market for removing corns but only carefully fitting shoes will keep them from returning. Soft corns come between the toes and while temporary relief may be gained by using talcum powder or stearate of zinc, a chiropodist is needed to remove the trouble properly, as cutting out these corns is difficult for the sufferer, although some people can do so successfully by using their cuticle scissors. Both corns and bunions may be painted with a mixture of salicylic acid and flexible collodion, using a dram of the former to an ounce of the latter. This forms a protecting coating.

### Bunions

**B**UNIONS are caused by wearing too short shoes that force the great toe up until the joint is dislocated. Painting the inflamed joint with iodine will allay inflammation and a good chiropodist can make a pad to fit over the joint and remove the painful pressure of the shoe. But never think it an economy to wear short shoes because you have bought them since the possible result is too serious to risk.

### Ingrowing Toenails

**N**AILS should be kept trimmed straight and if any tendency towards growing inwards at the sides manifests itself, cut the nails in a V, with the sides higher than the center, and scrape down the center of the nail to thin that part slightly in order to train the nail to grow more heavily

Continued on Page 105

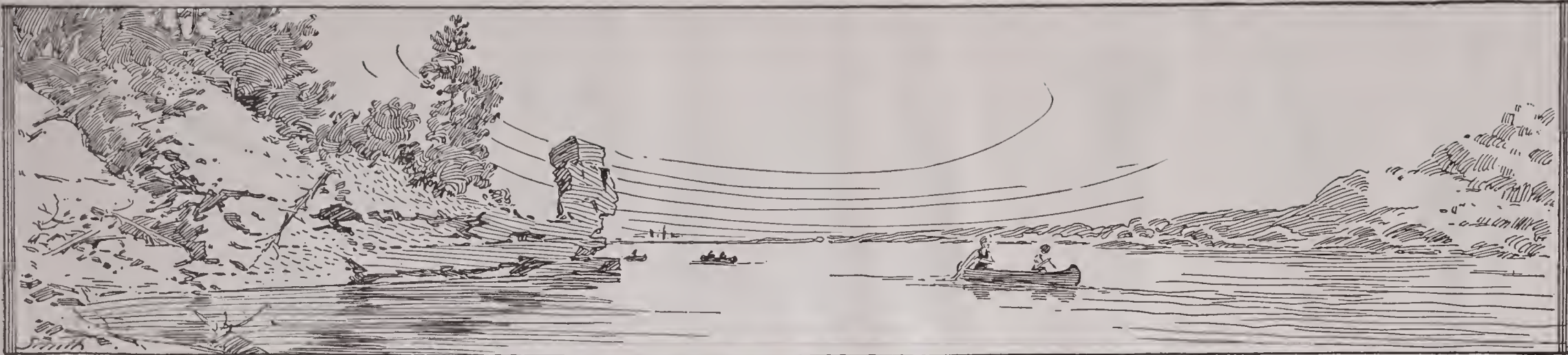
## Table of Women's Weight According to Height and Varying Ages

Based on Figures from Symond's Life Insurance Examinations

Ages:—	15-24	25-29	30-34	35-39	40-44	45-49	50-54	55-59	60-64
5 ft.	0. 113	119	123	128	132	134	134	134	131
	1. 115	120	124	128	133	136	136	136	134
	2. 117	122	126	130	135	138	138	138	137
	3. 120	125	129	133	138	141	141	141	140
	4. 124	129	133	137	142	144	145	145	141
	5. 127	132	136	140	145	147	149	149	148
	6. 131	136	140	144	149	151	153	153	153
	7. 135	141	145	149	154	156	158	158	158
	8. 139	145	149	154	159	161	163	163	163
	9. 143	149	154	159	164	166	167	168	168
	10. 147	153	159	164	169	171	172	173	171
	11. 152	158	164	170	174	177	177	178	180

These weights are calculated to include ordinary clothing and the average weight of a woman's costume without heavy coat is from 5 to 8 lbs., varying according to kind of shoes and gown worn.





**B**EAUTY may be 'only skin deep,' as we were admonished in our youth, but as the flippant youngster once answered this sage dictum, "who wants to look under her skin, anyway?"

And we all know women who, with features far from regular and lacking many of the essentials of beauty, are attractive because of the loveliness of their complexions. Few, indeed, can resist the appeal of clear, smooth skin, shining with healthy color and free from blemishes. On the other hand, many a woman who should by all standards be accounted a beauty, fails simply and solely because her complexion is poor. Be it muddy, sallow or marred by pimples or oiliness, the result is the same—an impression of unhealthiness or lack of cleanliness.

And that brings us back to the first sentence on this topic and refutes that old saw about the depth of beauty, for the cause of good or bad complexion is largely a matter of general health. Plenty of exercise, sleeping a sufficient number of hours each night in a well-ventilated room, proper food and plenty of water between meals, as well as the daily sponge or bath—all these are factors in the building of a fine complexion.

Many a stout woman has a tendency to oily skin and, if she is wise, that tendency is kept at a minimum by careful diet and exercise rather than by mere putting of powders and lo-



Smart walking togs that are comfortable and sensible

tions over the defect. Not that powders and lotions do not play their part, but don't get the idea that they play the *only* part.

Plenty of fresh air, day and night, means feeding the body sufficient oxygen and keeping the blood in good condition, and remember the blood feeds the tissues of the body and carries the wastes, so that the condition of the blood is a very real

## Care of the Skin

factor in good health. Some of us may need to dress more warmly in the day and put on heavier covers at night in order to stand the cold, but fresh air is a winter necessity as well as a summer one. Always have a window open a bit in your bedroom and should the draught bother put up a screen to keep the direct current from reaching you.

### Use Plenty of Water

**A**DAILY sponge is good for nearly everybody and some people can stand a daily tubbing, but the cold plunge is too strenuous to be healthful for most people. If the cold water turns your lips blue and leaves a feeling of chill and lassitude, despite a vigorous rub-down with a heavy Turkish towel both before and after the plunge, better give it up and content yourself with a tepid sponge each morning or night, and don't omit the rub downs. Persons with over-dry skin have to limit the number of baths they take but few people cannot stand a sponging with tepid water and a good soap at least every second day.

Spraying the face with hot water, the force of which invigorates and the heat of which expands the pores, is an excellent tonic for the skin, when followed by the use of very cold water to close the pores.

Drinking sufficient quantities of water helps clean us internally as baths cleanse externally. Everybody should drink at least three pints of liquid a day (of ordinary tumblers, six tumblers of liquid a day). Most of us can drink more than that, as we include soup, tea, milk and coffee in this amount. Better drink little with your meals and take at least one glass of tepid or hot water on arising, a glass of cool water between breakfast and luncheon, another in mid-afternoon, and another on retiring. These with the beverages usually served at meals will give over two quarts of liquid a day.

Most of us have a horror of body-odors and want to be as fresh and clean as possible but all the bathing in the world will not give the fresh, pure odor we desire unless our clothing be kept as cleanly as our persons. The real objection to woolen dresses in summer time is less their appearance of unseasonableness than the fact that we perspire freely in hot weather and therefore need to wear clothing that is sent frequently to the laundry. Better have plainer underwear and change it every day or two than wear elaborate garments that cannot survive the wear and tear of frequent washings. Stockings should be washed out every night if the feet perspire at all and shoes need airings quite as much as do other garments.

Many women, with a mistaken notion of neatness, put their clothes in their clothes closets at night. Garments need an airing before being put away to help evaporate any perspiration that may be clinging to them. Next morning is quite time enough to hide clothes in the closet.

Well shaped features form the basis on which personal beauty depends but this advantage is largely lost if these be covered by an unhealthy skin.

Cleanliness is the first requisite in beautifying, but many persons have certain skin peculiarities needing special attention.

### Excessive Perspiration

**E**XCESSIVE perspiration is one of these troubles and while bathing is the chief relief, the use of the powder mentioned in the article on care of the hands and arms will also be found useful. The human skin, no matter how clean and healthy, exhales an odor and while people of one race may not notice it in the case of others of their own race, they frequently can detect it in persons of other races. Then, too, we know that dogs can follow the scent of persons, once they have been given a garment that has been worn by that person, or can follow a master who is not within sight.

If perspiration is odorous, wash affected parts with soap in which naphthol or eucalyptus is impregnated. Then use a lotion of

Boric Acid.....	Drachm 1
Witch Hazel.....	Ounce 2
Rose Water.....	Ounce 1

### Oily Skin

**A**N oily condition of the skin usually adds enlarged pores and blackheads as co-existent troubles. Avoiding fatty and rich foods and consuming fresh vegetables, salads and plenty of water as a part of the diet, helps reduce this annoyance. A greaseless cream should be used, together with an astringent wash.

A good cleanser for an oily skin is made by using a saturate solution of boric acid powder in alcohol, and this will take off dirt even after the parts have been washed with warm water. A little rose water may be added to this solution if desired. Use night and morning and let dry on the face before applying powder.

### Face Powder

Talcum Powder.....	Av. oz. 15
Starch.....	Av. oz. 1½
Orris root.....	Av. oz. 1½
Oil of bergamot, drops.....	12

Another good powder can be made of two parts talcum, two parts of rice flour, and one part of zinc oxide.

Mix well and perfume with oil of bergamot or any other desired odor.

### Dry Skin

**I**F, on the other hand, you are troubled with too dry a skin, use no more soap than is actually necessary for cleansing, substituting a good cold cream in its stead. Dry skin is prone to become wrinkled because the natural oil is lacking, so after the first coating of cream has been massaged into the skin and the face then dabbed and wiped clean with a soft cloth, put on a second coating of the cream every second night and let this stay on until morning.

When about to be exposed to cold, wind or sun, rub in a little cream before applying the powder. This will help maintain the softness of the skin. Use a rice powder or some brand of powder compounded for use on a dry skin, as this makes considerable

difference. Water used in washing the face should be softened by borax or an oatmeal bag in the water.

### Sensitive Skin

**O**ATMEAL (two parts) mixed with almond meal (one part), makes a healing substitute for soap if the skin is supersensitive. Put a few spoonfuls of the mixture in a cotton bag and soak until the water gets a milky appearance. Then use your bag as a wash cloth. While glycerine is very healing to most skins, some are unable to tolerate it, so if you are having skin troubles, make sure that yours is a skin with which glycerine agrees before using much of it in lotions.

For chapped skin camphor ice is a most healing emollient.

### Camphor Ice

Spermaceti.....	Gr. 320
White wax.....	Gr. 320
Camphor.....	Av. oz. 1½

Melt the first two ingredients. Add camphor, stir until cool. Pour into moulds to harden.

### Pimples and Blackheads

**T**WO of the most disfiguring of the minor skin troubles are pimples, with their white heads, and comedones or blackheads. In both cases the first step in removal is to see that the skin works properly and the pores are kept clean. Massage



A hideous costume in very poor taste for walking

is good in that it increases the circulation of the blood, and induces greater activity of the glands. Powder, paint or certain articles of food may produce pimples, so be careful in choice of cosmetics and of diet if your tendency is towards skin eruptions.

If the pimples are red and hard use a lotion, but large pimples, filled with





matter, must be opened and the contents pressed out. For this purpose use a needle that has had the point thoroughly sterilized either by holding in a flame or in alcohol, and use a bit of clean cotton or antiseptic gauze over the fingers when pressing out the matter, throwing this away or burning it and disinfecting the needle again if that too, is not thrown away.

The following mixture, applied at bed time and allowed to remain on the affected parts over night, will help remove pimples:

½ ounce benzoated zinc ointment  
5 grains gum camphor  
10 grains salicylic acid  
5 drops carbolic acid

Blackheads (comedones) are caused by a diseased condition of the sebaceous glands, the little channels by which the oily matter reaches the surface of the skin and keeps it soft and supple. When these glands become plugged and the oily substance hardens, the top surface grows blackened by dirt and the blackheads are formed. Sometimes they are so numerous as to darken the forehead or the tip and sides of the nose, and while really quite a trivial affection, they certainly can spoil an otherwise good complexion. If only one or two blackheads appear they may be pressed out but this causes an irritation of the skin and where the condition is widespread, other method of removal must be found.

Wash twice daily with a good soap and warm water and then rub with a Turkish towel to accelerate circulation but do not rub hard enough to irritate the skin. Then apply the following treatment at night:

Bathe parts affected in very hot water. Dry well. Rub with the following lotion:

Ether Fl. oz. 1  
Alcohol Fl. dr. 6  
Aromatic spirits of ammonia Fl. dr. 2

This is to dissolve the sebaceous deposits. Let this liquid dry on the face and then apply a paste of

Acetic acid Dr. 2  
Glycerin Dr. 3  
China clay Dr. 4

Add a few drops of perfume if desired.

Leave the paste on the face all night and wash off in the morning. After a few days the blackheads will loosen and can be pressed out.

Witch hazel patted into the skin helps keep the pores contracted and will help maintain normal conditions once the blackheads are removed.

Either pimples or blackheads may be merely the visible sign of some internal trouble and in such case the matter should be referred to a physician since surface treatment will achieve very little result.

### Red Nose and Cheeks

SOMETIMES the face is too red because the skin is so very thin that the blood vessels beneath are too apparent, but usually the cause is impaired circulation or digestion. In the former case little can be done except to keep the face well powdered as a protection when exposed to inclement weather, but under the latter conditions attention to diet and the wearing of loose enough clothing will help and the morning shower, outdoor exercise and deep breathing all conduce to the maintaining of a good complexion. Massage of the parts

and application of spirits of camphor will help tone down a too high coloring and use the following ointment:

5 grains acetate of lead  
5 grains acetate of zinc  
2 ounces rose water

Mix and apply at night and after washing the face. If applied in the daytime, powder over with powdered starch or arrowroot.

When the nose is oily use powdered oleate of zinc instead of an ointment.

### Tan, Sunburn and Freckles

JUST why the sun's rays cause one person to freckle, another to tan and a third to burn is probably due to skin conditions, but the treatment is similar for all three of these annoyances.

Lemon juice and glycerine, peroxide and horseradish water, buttermilk and other simple home concoctions will help banish the discoloration. For tan and freckles the skin may first be bathed with warm water and then the lotion applied and allowed to stay on over night.

Be sure to get a reliable firm's product when buying a bleaching lotion or cream.

Sunburn must be differently treated from tan or freckles. Let no water touch the burnt areas, but use olive oil, with a mixture of linseed oil and lime water or, most soothing and cooling of all, apply stearate of zinc. This is a greasy powder obtainable at any druggist's and may be powdered thickly over the burn. Then wrap with two inch strips of sterilized gauze or soft, clean bits of cotton goods. Inside of a few hours even the most stubborn cases will find relief. If possible, keep the powder on all night but remember its greasy quality and protect your bed linen as you would if a cream had been used. Many women with sensitive skins have learned to powder with a light dusting of stearate of zinc when going out in the sun, putting their usual face powder over this first dusting, and thus looking well while preventing much of the burn they would otherwise suffer. Cold creams and chiffon veils are other satisfactory precautions against sunburn.

### Liver Spots

BROWN spots over the skin are an indication of an inactive liver, of anemia or any one of half a dozen other disturbances. Plenty of fresh fruit, vegetables and an added allowance of water in the diet all help improve this condition, but it is generally better to follow the advice of a physician if these spots do not disappear after a time of careful dieting. Sometimes a local irritation, such as a tight hat band or choker may cause the spots but generally the marks are an outward evidence of an internal derangement. The following lotion should prove of assistance in removing the spots:

1 drachm boric acid  
1 ounce distilled witch hazel  
1 ounce cologne

### Use of Powder

UNLESS the skin is very dry a good powder will remain on the skin when dusted on lightly. The woman with very dry skin should massage with cold cream before applying the powder—rubbing in the cream gently with the finger tips and then dabbing with a soft cloth until

all surface cream is removed. When massaging rub from the sides inwards and upwards. Never massage by working the hands away from each other. Always see that your face is clean before applying powder. Otherwise the skin gets a greyish hue from the dirt underneath and besides the pores become clogged, with possible resultant blackheads or pimples.

In powdering be careful to dust the powder away at the edges of the face unless you want a very sharp line of demarcation showing where the powder stops. Also be sure to put powder on your throat if your gown is cut in the prevailing low style.

Paint and rouge seldom fool anybody but the person who wears them. Not that they might not be applied with good effect under certain conditions, but nine women out of ten pile on the rouge until the unnatural effect is repellant rather than attractive. When a woman is over-pale or her lips white from illness, rouge may play a necessary part in giving enough color to impart a look of health to her skin until by a general toning-up of the system a natural bloom has been restored. Few women like to be pitied for looking ill and the business woman cannot afford to look delicate and unable to carry on her day's work, but if she uses rouge let her beware of piling it on until she appears merely painted instead of wholesome and healthy.

Some women suffer greatly from breaking of the thin skin on the lips in severe weather and for them the grease rouge stick supplies a very useful adjunct to the toilet in bitter weather.

### Care of the Lips

A PERFECT cupid's bow is the ideal upper lip but most of us fall short of perfection. Nevertheless we can do considerable to change the shape of our lips for better or worse. Many nervous women have a habit of biting their under lip, not only making it sore, but also making it too thin looking. Others purse the lips until tiny wrinkles are formed at the corners, giving a look of age long before the time for wrinkles come naturally.

These are objectionable habits but other women have changed the shape of their mouths for better by adopting certain habits. An English girl with the short upper lip so many English women have, decided while still a young girl that she was not going through life with her lips parted all the time and she deliberately forced herself to draw down that short lip and keep it against the lower lip until naturally the short one lengthened. Persons with very full lower lip can give greater apparent narrowness by drawing the lip in slightly instead of allowing it to thrust forward.

Pale lips usually are a sign of bloodlessness or poor circulation and while the rouge stick is a temporary aid, better attend to revising your scheme of diet and exercise if permanent improvement is to be attained. Some women allow the corners of the mouth to droop, giving the face an unhappy or discontented appearance. While a set smile is tiresome to the onlooker, a woman can look pleasant and refuse to let any troubles give a peevish droop to her lips.

### Superfluous Hair

NO absolutely satisfactory method of removing superfluous hair has been found. If the hair is just a light fuzz, better wash it regularly with a mixture of peroxide of hydrogen and ammonia to keep the color light and let it go at that. The peroxide bleaches and the ammonia weaken the hair roots. Do not use household ammonia, but get the strong 4F solution and dilute with water if too strong. If but a few hairs bother you, use tweezers regularly and after each use of them apply the peroxide and ammonia solution as a means of retarding re-growth.

A good depilatory will remove hair, but does not destroy the roots so that once used it must be continually applied. Most druggists carry depilatories that work effectively and harmlessly. The only permanent hair-remover is the electric needle, and as that must be applied to each root, the process of removal is very slow and rather painful. The electric needle must be in the hands of a skilled operator if satisfactory results are to be obtained and inflammation avoided.

### Perfumes

Perfumes do not take the place of good soap and water in removing perspiration and its odors. If perfumes are applied, put them on *after* and not before a thorough washing. Many women object to the use of perfumes on the person, preferring the more subtle odor that comes from keeping sachets of a favorite perfume powder in with the clothes in dresser drawers and in little bags inside each gown.

Perfumed powders are popular and none more so than rose-powder or violet, which are made as follows:

#### Rose Perfumed Powder

5 lbs. finest rice powder  
1 lb. oil of sandal-wood  
1 lb. oil of rose

Mix ingredients and if a pink tint is desired add ¼ drachm of the best carmine.

#### Violet Powder

¼ lb. orris root  
3 lbs. cornstarch  
½ drachm oil of bergamot  
½ drachm oil of cloves.

Mix.

### Care of the Feet

*Continued from Page 103*

toward the center. Insert a bit of absorbent cotton under the edge of the nail that tends to grow inwards and after each washing see that a fresh bit of cotton replaces the old. Should the trouble grow to the point where inflammation is caused, soak the toe in hot water and boric acid. If pus forms, better see a chiropodist and choose one who is careful to employ antiseptic methods.

### Perspiring Feet

EXCESSIVE perspiration of the feet is an annoyance both because of the discomfort and the difficulty of keeping the feet sweet. Use alum or vinegar or camphor in the daily warm footbath and then rub with alcohol or tincture of myrrh in drying the feet.





**H**ER hair may be 'woman's crowning glory' but it is often also her chief worry if not properly handled. So many women do not know how to care for their hair or will not give the time requisite to keeping it in good condition, yet a woman's looks depend largely upon her hair.

Can you imagine attractive-looking the woman whose hair is so thin it

are inclined to thinness, give a little extra time to these places.

Another massage movement to use in connection with the one given is the placing of the fingers of both hands firmly on the head, facing each other with about an inch between the

## Care of the Hair

Brushing stimulates the scalp, helps send the oil along the body of the hair and removes dust, making for a glossy crown of hair. If the hair tangles easily, use the comb with care, holding the mass of hair firmly near the roots with one hand while combing the ends with the other, and working slowly from higher and higher up the hair strand, but beginning the combing near the roots and working towards the tip makes for snarls and matting of the hair.

Needless to say, combs and brushes must be kept scrupulously clean. Use tepid water with a dash of ammonia in it for the weekly washing and rinse with cold water, laying brushes back up to dry so that water will drain off the tips of the bristles. A light beating of the brush (bristles down) on a paper will remove dust accumulations.

At night take the hair down and shake lightly so that it all gets a good air bath. Then brush and either braid loosely or let it hang unbraided until morning to provide for the scalp a rest and air at night.

If curlers are used, do not draw them too tight near the scalp, but let the hair get a little rest from the tension of the time that it is fastened up. Kid curlers are nearer harmless than any others, though several types of improved metal curlers are now on the market.

healthy. The hair should be washed at least once a month and every two weeks is even better for the person who lives in a dusty neighborhood or whose hair is naturally oily. When shampooing the hair use soft water if obtainable, for this gives far better results. Brush the hair lightly and then massage the scalp enough to loosen any dead skin particles. If inclined to dandruff, rub the comb lightly over the scalp to loosen any clinging particles for the lather to remove.

In the shampoo itself use warm water and a good, pure soap. A good castile is preferred by many, while others use a tar soap, but in any case shave off the amount of soap needed in thin shavings, put in a pint of water and bring to a boil, allowing it to simmer a little while. This will dissolve the soap, but to make sure, run the mixture through a sieve before using. Some women make up a



A woman with a narrow face needs her hair built out a little on the side (Fig. at the left)

shows the scalp, is drab in color and pulled back tightly into a little wispy knot at the back of her head? I've known a few very lovely women who had hair like that but most of their loveliness was of character and not of looks and I've wanted so much to take them in hand and make their hair the glory it should have been around their kindly faces.

Good health and abounding life help greatly since the circulation of the blood carries vitality to the hair, but many a delicate woman has stimulated her hair growth by careful treatment.

Despite a good circulation the hair may be starved if the scalp be allowed to grow tight. One of the usual signs preceding baldness is a tightening of the scalp skin to the head, preventing the free circulation of the blood in the region just beneath the roots of the hair. For this reason a gentle massage of the scalp is almost as necessary as the daily brushing. Use the finger tips for this, working them round and round over the scalp, a little space at a time, until the whole scalp has been gone over. Two or three minutes each morning will not only stimulate the scalp, but also help clear the brain for the morning's work by setting the blood to flowing freely and thus cleaning out worn material. If the hair be inclined to dryness, dip the finger tips in warmed vaseline or sweet oil before massaging; if the hair seems too oily, use a good toilet water or a mixture of grain alcohol and water.

The best method of massaging is to place the four fingers of each hand on the sides of the scalp, with the thumbs about four inches further back on the head and then, beginning at the crown and moving the fingers in small circles, move the scalp with the finger motion. The thumbs are kept firmly in position as a means of steadying the hands. Do this rotating movement all over the head until the whole scalp has been manipulated and the circulation started. If any particular spots

hands. Then with the fleshy part of the hand move the scalp as you bring the balls of the hands and the finger tips together. Do this energetically for about five minutes, working all



The woman whose face is short and wide looks better if her hair is puffed high (Fig. at the left)

over the scalp. Altogether, a ten-minute period devoted to scalp massage each night will well repay the time devoted thereto.

### For Falling Hair

Tr. cantharides, 2 drams  
Tr. capsicum, 2 drams  
Quinine sulphate, 10 grains  
Cologne, 1 ounce  
Grain alcohol, 8 ounces  
Apply night and morning.

### Brushing

**T**HE hair should be brushed night and morning with a stiff bristle brush, using long, even strokes, that do not jerk nor tear the hair, but remove dust and hair already loosened from the head. Many women with very thick hair find most useful the brushes that have very stiff bristles in little clumps or groups on the brush instead of the brushes with bristles in great quantity, but wire brushes should never be used.

### Shampoo

**T**HE proper cleansing of the hair is an integral part of keeping it



An old hat rim serves as a shade when drying the hair

quantity of soap jelly at a time and by placing in a covered fruit jar can keep the mixture moist and ready for use.

If you will get the hair thoroughly wet with warm water before applying the soap, a quicker lather may be obtained. Rub the soap into the roots as if you were massaging the head, but be gentle enough to avoid irritating the scalp. Rinse well and then apply a second soaping in order to insure thorough cleansing.

Perhaps the most important part of hair washing is the rinsing. Until the soap is all out a steady stream of water should be kept running over the hair. Use warm water until the



An older face demands a soft, graceful hair dressing (Fig. at the left)





final rinse, when cold may be used to close the pores and prevent taking cold.

Many women like a tincture of green soap jelly, which is most cleansing, and is excellent except for the woman whose hair is too dry, as the green soap (in point of fact, it is yellow in color) has a drying tendency. Many persons use the following shampoo and find it most satisfactory:

Potassium carbonate	Av. oz. 1
Borax	Av. oz. 1
Distilled water	Fl. oz. 32
Mix and dissolve.	

Use towels of huck or linen if possible, or a very well-made Turkish towelling for drying the hair, but avoid materials giving forth much lint as this gets into the hair and does not brush out easily. Massage the hair gently and shake it in the air while drying and have fairly dry before starting to comb and brush it. In fact, many curly haired women let the hair get thoroughly dry before combing so that none of the natural curl shall be smoothed out. The hair should never be piled on the head until thoroughly dry.

Cutting the hair inclines to coarsen it, but that again has an advantage, fairly coarse hair dressing far more easily and effectively than soft, clinging, silky hair.

### Dandruff

AS the scarf skin scales off and new skin forms beneath we naturally have a few particles of skin lying loose on the scalp, but when this condition grows to a noticeable degree and the scalp becomes scaly and dry, the time has come to take the matter in hand. Unless checked by treatment, excessive dandruff is an indication of a disease leading eventually to baldness. Apply almond or olive oil, or better yet, the oil of ergot, rubbing in at night by a gentle massage. Some persons find kerosene excellent and the odor is quite gone by morning if rubbed into the scalp at night and the hair left loosely lying on the pillow all night. When using any greasy preparation, be sure to lay a heavy cloth over your pillow, lest stains go through.

After allowing the oil to remain on for twenty-four hours, shampoo, using tincture of green soap, as this cleanses best of all. Put a little of the soap in a dish, rub into the scalp thoroughly with the finger tips and then rinse the head thoroughly in warm water. Separate the hair in different places and scrub the scalp with a small brush so that all dandruff particles are removed. If, after the shampoo, when the scalp is dried, it looks rather pale, you need stimulating massage to get up circulation as a dandruff cure; if, on the other hand, the scalp is red and inflamed, use glycerine and water as a scalp wash. In either case, keep putting on the oil once a week and shampoo the next day, always massaging gently and alternating hot and cold douches in rinsing the hair as a stimulation to circulation.

### Oily Hair

IF the oil glands are too active and the scalp is too relaxed a condition the hair is oily and probably stringy. A stimulating tonic and a weekly

*Continued in Last Column*

## The Eyes and the Eyebrows

THE eyes play a large part in determining the impression produced by a face and many an otherwise homely person who "dresses up to" sparkling, intelligent-looking eyes, is considered attractive in appearance. The beauty of the eye means more to the expression of the face than almost any other feature, yet many of us give practically no attention to the care of our eyes. An appearance of strain in the eyes is most unattractive and while nobody really *wants* to wear glasses, a well-fitted eyeglass looks better than do eyes showing constant strain. Moreover, we need our eyes for too many of our daily occupations and amusements to risk wantonly their impairment. While the nose-piece on glasses must be bought rather for comfort than for looks, remember that a high-arched piece makes your nose look longer, while the bar running straight across decreases the apparent length of the nose.

Eye strain is a frequent cause of tiny crows-feet or wrinkles at the outer corner of the eyes, because a person who has difficulty in seeing, mechanically screws the eyes close. But quite as often the crows-feet are the result of a bad habit of contracting the muscles about the eyes when engaged in puzzling thought. If the wrinkles are a result of habit—quit it; but if lack of clear vision is the cause, consult a good oculist and follow his instructions.



Brows grown together give a frowning expression

Sometimes we can help the eyes by exercising the muscles, and for the person engaged in close work all day a few moments given to looking into the distance every little while, will do much to rest tired vision. At night give a few minutes to exercising the eye muscles. Keeping the head erect and still, look to the right as far as possible without turning the head, then look back again to a line directly in front of you. Look to the left the same way and repeat each exercise ten times. Then rest the eyes a few moments. Next, holding the head quiet, let the eyes look upwards as far as possible, slowly bring the gaze back to a straight line and let it travel on downwards as far as you can, then bringing it to level again, close the eyes and rest before repeating the exercise.

These exercises are best taken while looking out over an open space outdoors, or, if they must be taken indoors, stand on one side of the room and follow the lines of the opposite wall.

The eyes need their daily bath as much as does the rest of the body. Bathing with cold and warm water alternately, ending with a cold wash, will do much to stimulate the blood circulation about the eyes. A solution of boric acid in distilled water makes a very satisfactory wash for the eyes, especially when they have been irritated by dust. Should you get any

foreign substance in the eye, be sure to use a perfectly clean handkerchief or bit of sterilized gauze in removing the particle, and if it refuses to come out easily let an oculist or optician get it out for you before it can get deeply imbedded in the eyeball.

The brows and lashes play a large part in the appearance of the eyes and need constant care. An eyebrow brush should be part of every woman's toilet equipment and the brows should have their daily brushing into the shape in which they ought to lie. If the brows grow together over the nose the effect produced is that of a constant frown and appearance can be greatly bettered by using the tweezers and pulling out the hairs over the arch of the nose. If many hairs are drawn use a cold cream to allay any irritation of the skin, but the next day use a peroxide and ammonia wash taking great care that none of it gets in the eyes, for the result would be severe irritation and painful smarting. After the hair has been removed over the bridge of the nose, shape the ends of the brows so they will not be too square and heavy on the inner corners.

There has been a fad of late for shaping the eyebrows to a mere line, but that is a passing fancy and means that many a girl will have brows too heavy for beauty in future years as a result of the stimulated hair growth.

If the brows are thin and colorless, the brush is a decidedly helpful toilet

adjunct. Rub a little melted vaseline into the brows at night and then brush thoroughly. Eyebrow pencils may be obtained at any druggists and these give a harmless coloring to brows lacking sufficient definiteness of outline. For the woman whose brows insist on turning white, the eyebrow pencil is a boon, for white eyebrows are unbecoming to most women and the usual hair dyes are difficult to apply without running risk of coloring the skin as well as the hair (a most undesirable effect that is, too), or of getting the dye dangerously near the eye and causing serious injury.

The lashes may be treated in the same way as are the brows, using the brush and vaseline to stimulate growth. Cutting the lashes is said to make the hair grow stiffer until they resemble bristles, but some women who have very long lashes and wear glasses find an occasional cutting of the ragged ends of their lashes a necessity. Not only does this trimming straighten the edge line of the lashes, but also prevents having the glasses constantly brushed by a very slight—but nevertheless, clouding—film of oiliness on the lenses. But if the lashes are cut, see that the work is done only on the very tips of the hair, that the lashes are cut to give a properly rounded effect and let somebody else do the work. It is a bit too easy for the tips of the scissors to clip the delicate flesh of the cheek when your eyes are closed.

### Care of the Hair

*Continued from First Column*

shampoo with tincture of green soap is needed to restore the hair to healthy condition. Any good quinine tonic is effective, or take:

1 ounce alcohol
1 ounce distilled water
1 ounce witch hazel
50 grains of resorcin
Mix and massage into scalp nightly.

Borax or a few drops of ammonia will cut the grease in the hair if added to the shampoo, but they also have a tendency to promote greyness.

### Dry Hair

DRYNESS of hair often goes with the presence of dandruff; dry hair is also inclined to split. The person with dry hair, after dandruff has been checked, should be content with a bi-weekly shampoo in summer and only every third or fourth week washing in winter. Tar soap is good for the dry head of hair, although inclined to darken very blonde tresses. Brilliantine is useful for keeping too fluffy hair in place, and as the base of this preparation is usually castor oil, it serves to stimulate hair growth at the same time it keeps the locks lying smoothly.

Vaseline is a satisfactory emollient for dry scalp and may be applied with the finger tips when massaging the head at night.

### Grey Hair

NOWADAYS so many women, and men too, have prematurely grey hair that this can no longer be counted one of the infallible signs of age.

If you don't want grey hair, take care of your crown of glory during your youth and see that it is well brushed, broken ends cut off at least once a year, brushing and massage and shampoos regularly given, and that the hair gets plenty of fresh air at night.

### Dyes and Bleaches

When the hair begins to grey, the first traces may be hidden by careful hair-dressing, supplemented by making an infusion of henna (you can buy the henna leaves for a few cents at any druggist's) and tinting the light places after each shampoo. Henna is useful for reddish or light hair. Sage tea and salt will lend a darker tone to grey hair, but must be renewed frequently. And if you do indulge in any tinting, remember the hair keeps growing and must be freshly tinted about the roots every week or two. Two-thirds peroxide of hydrogen to one-third ammonia is an effective bleach.

Add a little ordinary bluing to the last rinsing water when washing white hair and a whiter tint will result.

Turmeric makes one of the most satisfactory dyes for producing light shades.

### Curly Hair

A MIXTURE that will help keep the hair curly is made by using:

Gum arabic	2 oz.
Salts of tartar	1 oz.
Orange flower water	1 1/4 pt.
Rose water	1 1/2 pt.

Mix thoroughly and tint with carmine if color is desired.





THE attractive hand is the one showing the evidences of care. Though beauty of color and form adds greatly to the hand's appearance, this alone does not suffice. Hands must receive daily care in order to give the impression that they belong to a well-groomed person. Naturally, cleanliness is the first requisite and as the nails harbor dirt easily, proper manicuring is the first step in caring for the hands.

If possible, pay a visit or two to a good manicurist and watch how she works, what tools she uses and how any special difficulties are handled.

In manicuring, first file the nails into shape, following the outline of the finger tips rather than making a sharp point. After filing, soak the finger tips in a bowl of warm, soapy water a few minutes until the cuticle around the base of the nails is softened and can be worked easily. Then, with the blunt end of the orange-wood stick, push back the cuticle until the half moon shows, but not until the cuticle breaks or feels strained. While nails should show the half moon, some few do not do so naturally and require too much pushing to produce this result, so do not force showing the moon since the fingers keep in better shape without too much pressure on the cuticle. Pushing back the cuticle with the towel each time the hands are washed and dried will help bring the half moon into sight and helps keep the fingers in good shape.

If any jagged or rough edges of cuticle are visible, trim these away with the light weight manicure scissors, and if any breaks in the cuticle occur, use the scissors at once to trim the edges and prevent further splitting.

Any rough or hard spots on the nail should be rubbed smooth with the emery board or with dampened pumice stone, applied on the end of a cotton-covered orange-wood stick. Where the stick will do the work this is preferable to the use of your cuticle knife, but the latter is indispensable for removing roughnesses yielding to no other treatment or loosening cuticle that cannot be pushed back without its aid. Take care that the flesh beneath the nail and around the cuticle edge is not injured in using a knife. If a liquid cuticle remover is applied instead of using the cuticle scissors, be sure to rub in a little vaseline after the remover has been washed off, for the very qualities making the remover effective also tend to dry the skin. Moderation is advisable also in the use of peroxide, which dries the nails, making them brittle if used more than a couple of times a week. In moderation, it is an excellent bleach.

When the cuticle has been cared for, scrub the finger tips in soapy water and dry thoroughly. Then take your cotton-wound orange-wood stick, dip in soapy water and clean the nails thoroughly. A little pumice on the stick will remove ink and other discolorations that are not affected by water and soap alone. After the nails are thoroughly clean, apply the paste or powder and rub with the buffer until a polish is obtained. Then scrub thoroughly to remove traces of the polisher and use the palm of the hand for giving a final polish. Finely powdered oxide of tin, perfumed with oil of bergamot or oil of lavender, makes a good nail polishing powder.

Metal cleaners injure both flesh and nail and the smoother you can keep the

## Care of the Hands, Arms and Finger Nails

flesh under the nail the less chance is created for the lodgment of dirt particles.

### Keeping the Hands in Good Condition

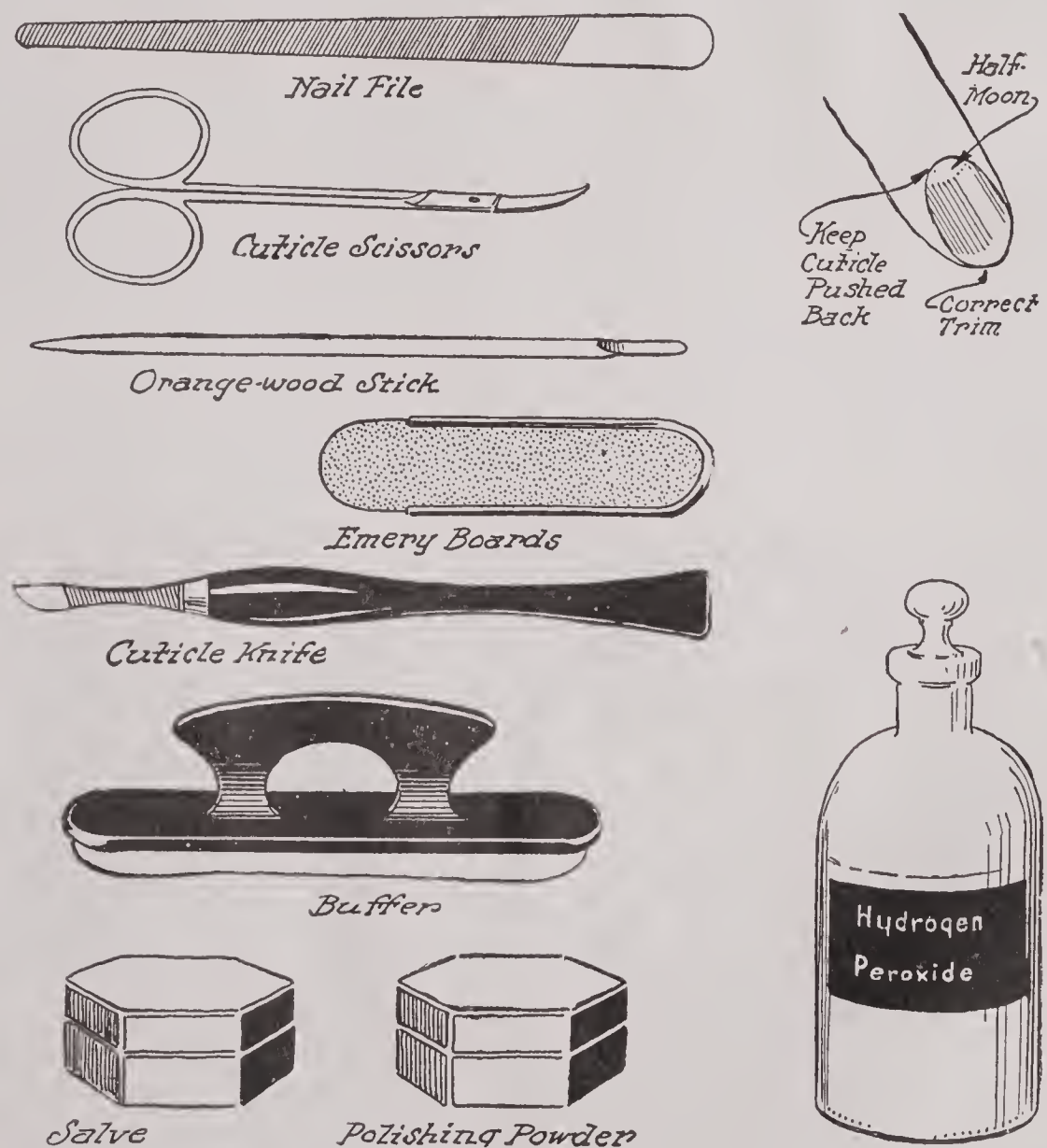
A MIXTURE of glycerine and rose-water makes a very good standard hand lotion and there are any number of other satisfactory preparations on the market. If your hands have a tendency to roughen the lotion should be applied after each washing and always at night should be rubbed in before retiring. If the nails are brittle,

Melt suet and lanolin. Add boric powder, stir lightly until cool. Pour into molds to harden.

Salol allays inflammation through its antiseptic properties and menthol allays itching, so the following combination is excellent for treating chapped hands:

- 1 part menthol
- 2 parts of salol
- 2 parts olive oil
- 60 parts lanolin

Warm lanolin slightly and work in other ingredients.



the application of olive oil, vaseline or codliver oil to the finger tips will frequently help this condition, but as these oils are good hair tonics they must not be used all over the hands or on the arms. Camphor ice softens and whitens the skin and is especially good for chapped hands. The formula for making this is to be found in the section treating of care of the skin.

A good whitener and emollient for the hands and arms is made as follows:

- 6 ounces orange flower water
- 3 teaspoonfuls pure glycerine
- 3 drams pulverized borax

### For Chapped Hands

- Mutton suet 3 parts
- Lanolin 6 parts
- Boric powder 1 part

### An Old Family Recipe for Hand Lotion

- Glycerin 8 ounces
- Tincture of benzoin 2 ounces

Rub in thoroughly and allow to dry on the hands. Be sure that your hands are thoroughly clean before applying the lotion.

Many people like to add a few drops of rosewater to this combination, but it is not at all essential.

Some people cannot use glycerine on the skin and for those who cannot, the following emollient is suggested, especially for use in winter when the hands are inclined to chap:

- Benzoinated suet 3 parts
- Lanolin 6 parts
- Boric acid powder 1 part

Melt suet; add lanolin. When

melted add boric acid. Allow to harden and, if desired, when hardened mold into sticks.

If your hands and arms are sunburned, put on stearate of zinc, a greasy powder that usually works wonders in removing the pain of sunburn. In fact, this powder can be rubbed in before going on outings and will do much to prevent the natural effect of the sun, and when covered with a light dusting of your usual face powder, the stearate is scarcely discernible.

### Care of the Arms

PRETTY hands and homely arms form rather an anti-climax, wherefore a woman should see that her arms are kept good-looking. Most women object to the light down of hair on the arms, but this had better be left alone or bleached with a mixture of diluted pure (not household) ammonia and peroxide rather than make effort at removal. Removing the hair (without the roots) means that it will come back with renewed strength. Pumice stone will remove a light growth of hair, but don't indulge in this too often if the hair is to be kept a down instead of a heavy growth.

Goose-flesh or roughness of the skin is another disfigurement often found on the arm and is usually caused by careless bathing or lack of proper drying after the bath. The orange flower lotion mentioned above is also excellent for use in reducing this roughness, but first give the arms a good rubbing with a soft Turkish towel to stimulate circulation.

For women who have rough, discolored elbows, a bleaching wash of lemon juice, allowed to dry on the elbow each night, will whiten the skin. But if the whole arm is yellowed (not sunburned) a change of diet is probably the only cure. More fresh fruits and vegetables, more water between meals and less sweets and fat, rich foods is the prescription for this trouble.

A bleaching paste may also be used, composed of:

- 2 egg whites
- 1 teaspoonful lemon juice
- 1 ounce honey
- 8 drops of bitter almond

Mix these ingredients and then stir into enough fine oatmeal to make a thick paste and spread on the arms at night, wrapping around with surgical gauze so it will stay on until morning.

### Underarm Perspiration

EXCESSIVE perspiration under the arm pits makes trouble for many women. A good powder with which to dust the arms to prevent excessive perspiration is made of:

- 1 ounce powdered starch
- 1/3 drachm of salicylic acid
- 1 drachm of oleate of zinc

### Fattening and Making Thin

SINCE exercise increases the size of the muscles, the same prescription works for making the arms either fatter or thinner. Building muscles on the thin arm increases the size, but building muscles on the fat arm lessens size since it is actually eating up excessive fat and transforming it into compact muscles.

Rotary exercises at the wrist will help keep that joint supple and small.





MANY a handsome face had lost its attractiveness when, the lips parted in a smile, the teeth disclosed lacked whiteness and evenness. Again, a very plain face is made almost pretty through a smile which discloses perfect teeth. Then too, digestion and health depend in part on good, sound teeth. Therefore it behooves us all to keep our teeth in the best possible condition for the sake of health and beauty.

The right time to begin caring for the teeth is when they first appear in childhood. Many mothers allow their children to neglect their first or 'milk' teeth because these will remain but a few years. Yet the proper care of the milk teeth means better health and digestion for the child and may also effect the second, or permanent, set of teeth, decay from a milk tooth being communicated to the second tooth coming in beside it.

Before the child is old enough to care for his own teeth, the mother should keep them clean, using a soft brush and good mouth wash. By the time a child is five years old he be taught how to clean his own teeth, using a soft brush and a reliable dentrifice each morning before breakfast and again at night. The mouth must be rinsed with tepid water until clean and the brush cleansed thoroughly in cold water, shaken out as dry as possible and kept exposed to the air so that it will dry thoroughly. The teeth ought to be brushed after each meal; if that is impossible, at least teach the children to rinse the mouth after eating, forcing the water in and out between the teeth to force out any clinging food particles.

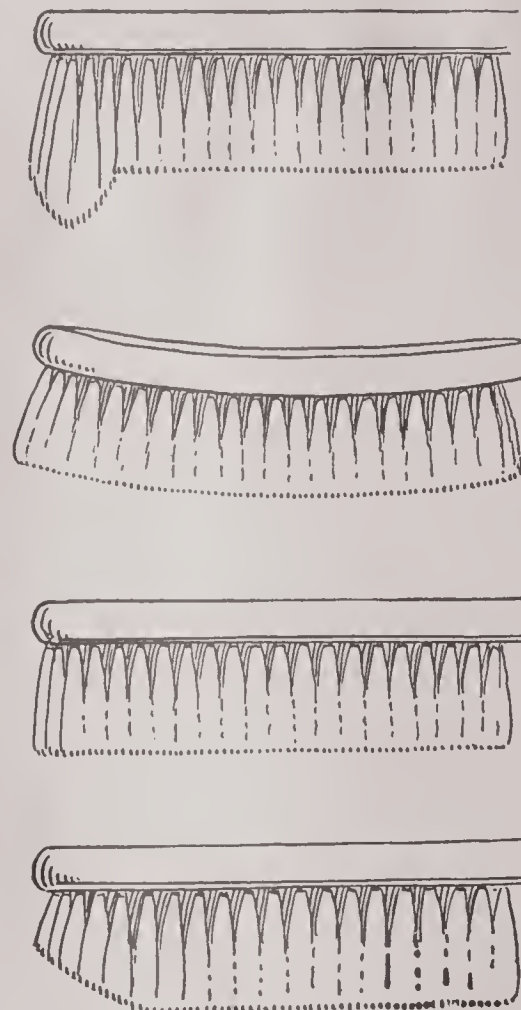
The adult may use a harder brush than that employed by the child. A good, stiff brush is the best for both teeth and gums. If the gums bleed easily, a medium brush may be used but the use of a salt and water rinse and proper brushing should harden the gums until a hard brush is usable. In fact, some dentists suggest the keeping of two brushes, using them alternately so that each has time to dry and stiffen thoroughly before being used again.

In brushing the teeth use a downward sweep from the base of the teeth to the cutting surface as this motion gets the bristles in the interstices between the teeth, removing any particles of food and polishing the surface of the enamel. Brushing towards the root of the tooth pushes back the flesh and is therefore injurious, while cross brushing fails to get between the

teeth sufficiently, and also tends to fasten accumulations in between the teeth. Brush the back teeth as carefully as you do the front ones; brush also the rear or inside surface of the teeth and the top, or grinding surface, of the molars.

Be careful to get the brush down so that it sweeps the gum at the base of the teeth, because one great source of trouble is the falling away of the gums, which can be largely prevented by absolute cleanliness.

A good tooth powder or paste



Accepted forms of tooth brush bristles

should be employed on the brush at least once a day. Several of these are on the market, but prepared chalk and a good soap are the basis of the majority of satisfactory dentrifices and many persons use these instead of the prepared articles.

Besides the brush, two other instruments are needed for the proper care of the teeth. One of these is the quill or orange-wood toothpick which should be used to remove particles lodging in cavities or in the in-

terstices between the teeth which cannot be moved by the brush. The public use of the toothpick has brought it somewhat into disfavor, but properly used it is a most useful adjunct to the dressing table. Naturally, the toothpick should be thrown away after use and not kept for a second. No more reason exists for its use in public than a public display of the toothbrush.

The second assistant to the brush is dental floss. Ordinary thread is not a fit substitute, since the thread is sharper and liable to cut the gums. Get any standard make of dental floss and use it several times a week, if not every day. To use, cut off a bit about six inches in length and insert between the teeth, being careful not to bring it down sharply against the gum, but working carefully up and down to clean where neither brush nor toothpick can reach. The floss is drawn out and not pulled down against the gum when removing from between two teeth. Use the floss on all the interstices and throw it away. Then rinse the mouth thoroughly with an antiseptic wash, thus removing any free particles loosened by the floss.

If the teeth are inclined to yellow, either a wash of peroxide of hydrogen or rubbing with a bit of lemon may be efficacious. If the latter be used always rinse the mouth afterwards with lime water to counteract the effect of the acid.

Tartar is a serious enemy both to health and beauty of teeth, but keeping the teeth scrupulously clean helps prevent tartar formations. Some people use a little powdered pumice stone on the cotton-covered tip of a toothpick and rub the tartar off that way, but the danger of scratching and destroying the enamel of the teeth is too great to make that method quite a safe one to recommend. Rinsing the mouth daily with water to which enough tincture of myrrh has been added to give the mixture a milky appearance, repels tartar.

The trouble known as "Riggs' Disease," which is exceedingly common, is marked by the tenderness and inflammation of the gums and their gradual recession from the teeth. The cause of the condition is the formation of tartar on the teeth below their junction with the gums, when the separating of the gum from the tooth permits particles of food to lodge within these clefts.

These decompose and cause trouble.

The removal of the tartar, if done in time, will remove the trouble, but this must be accomplished before suppuration sets in. In advanced cases the teeth loosen beyond repair and must be drawn. The teeth once gone, the gums heal and grow healthy again.

Remember also, that the gums are as important as the teeth, and keep them well cleansed in every fold and crease, and if they are sensitive and spongy use a toughening lotion upon them. Very salty water is as good as any preparation, and brushing with a firm brush dipped in cool water will also help harden them. If the mouth is inclined to super-acidity this may incline the gums to recede and many dentists advise rinsing the mouth with milk of magnesia after the teeth have been brushed at night. After using the milk of magnesia allow as much as will cling to the teeth and gums to remain in the mouth overnight as this is a powerful antacid. Lime water may be used by persons to whom the magnesia is unpleasant.

In brushing the teeth and gums, do not neglect the tongue, but brush it gently also. If the tongue is heavily coated this is a sign of digestive trouble and should be attended to promptly.

Cavities mean decay and should be promptly cared for by the dentist. If impossible to have the teeth filled at once, use a cleansing wash frequently. Even though the cavities may not make the breath disagreeable, food particles will collect in them and the mouth be far from clean and wholesome unless the greatest care is exercised. No person can afford objectionable body odors, and of these none is more objectionable than an impure breath.

A good rule to follow is to have your dentist make an annual inspection of your teeth, examining for any hidden cavities and giving a prophylactic treatment or thorough cleaning of the teeth. This will remove all tartar collections and stains from around the teeth and frequently will be the means of discovering a tiny cavity which, undiscovered, might grow large before it was noticed and filled. If any tendency towards "Riggs' Disease" exists, better have the cleaning and examination two or three times a year until the teeth are restored to a healthy condition. Very perfect sets of false teeth are made these days, but after all, most of us prefer keeping our natural teeth and can do so for far longer time if we will take proper care of them.

Tooth brushes are expensive necessities these days so that care in their treatment is well worth while. Have two brushes, and use alternately.





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